

July, 1998

that subversive mag from CiTR 101.9 fm

FREE

DISCORDER

TRIPPLIX

Also:

Solex

The Murder City Devils

Cherry Ice Cream Smile

... and a little bit more



chameleon

URBAN LOUNGE



FRIDAY JULY 03

PERFUME TREE

Don't miss these Westcoast veterans playing a mixture of ambient and downtempo sounds as they make their Chameleon debut.

\$5
Cover

SATURDAY JULY 11

JAZZMANIAN DEVILS

Back on the scene these boys bring all the right tools to burn the house down.

\$5
Cover

FRIDAY JULY 17 & SATURDAY 18

SLICK

The finest collection of original players on the local Jazz/ Funk scene. If you haven't heard them yet come check the hype.

\$5
Cover

SATURDAY JULY 25

THE MILLENNIUM PROJECT

Back from their conquest of the neighboring provinces the project will regroup to formulate strategies on their second offensive on the UK in August.

\$5
Cover

THURSDAY JULY 31

THE MO FUNK COLLECTIVE

The Mo'Funk kru digs in for the summer as they take over the Chameleon on Friday nights. Once is never enough.

\$5
Cover

MON: LATIN JAZZ

TUES: HOUSE

ALTERNATING WEEKLY

WED: SOULJAZZBOSSAFUNK

SUN: DRUM'N'BASS

RUMBA CALZADA

PARK PLACE

DOUBLE 6/HIP HUGGER

AIRTIGHT

COMING SOON:

08.08 Funkdalcious 08.15 Green Room 08.28 Crash CD Release



801 W. GEORGIA STREET, (HOWE ST. ENTRANCE) VAN. BC

CLUB TELE. - 669.0806 OFFICE AND BOOKING TELE. - 683.6527 FAX - 688.2552

MON TO THURS & SAT 7PM - 1:30AM / FRI 4PM - 1:30AM / SUN 8PM - 12AM

FREE B4 10PM WITH VALID STUDENT ID ON THURS, FRI & SAT
(SUBJECT TO CAPACITY & SPECIAL EVENTS)

DISCORDER

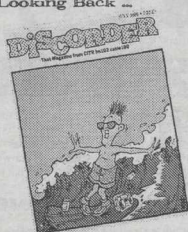
ISSUE 186 • JULY 1998 THAT MAGAZINE FROM CTR, 101.9 FM

FEATURES

PRAXIS	6
CHERRY ICE CREAM SMILE	8
SOLEX	9
MURDER CITY DEVILS	10

COLUMNS

Looking Back ...	PRINTED MATTERS	4
	BASSINES	4
	KINETOSCOPE	4
	VANCOUVER SPECIAL	5
	SEVEN INCH	5
	UNDER REVIEW	13
	REAL LIVE ACTION	14
	ON THE DIAL	16
	CHARTS	18
	JULY DATEBOOK	19



July, 1998

COMICS

BOTCHED AMPALLANG	14
GOOD TASTY COMIC	18

COVER

PUSHING THE LIMITS OF COMPUTER COMMUNICATIONS, THIS MONTH'S COVER WAS ACCOMPLISHED WITH THE TEAMWORK OF RACHAEL KOZAK (CENTRESPREAD STAR OF OUR WOMEN'S ISSUE, MARCH '98) AND KEN PAUL.

editrix: miko hoffman
art director: ken paul
ad rep: kevin pendergraft
production manager: tristan winch
graphic design/layout: kenny, randal mindell
production: calo pulleyblank, richard folgar, anna friz, ann goncalves, erin hodge, malcolm van delst, katrina mcgee, christa min, randal m, siobhan mccracken,
photography & illustrations: jason da silva, ted dave, richard f, rachael kozak, katrina mcgee
contributors: barbara a, julie c, bryce d, greg e, trevor f, noah g, patriek g, damon h, anthony k, christa m, megan m, siobhan mc, nardwar, ken p, girish r, dave t
programme guide: namiko kunimoto
charts: julie colero
datebook: tristan
distributions: matt sheffield
us distribution: tristle
discord on-line: malcolm
publisher: linda scholten

© "DISCORDER" 1998 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 17, 500.

Subscriptions, payable in advance, to Canadian residents are \$15 for one year, to residents of the USA are \$15 US; \$24 CDN elsewhere. Single copies are \$2 (to cover postage, of course). Please make checks or money orders payable to DISCORDER Magazine.

DEADLINES: Copy deadline for the August issue is July 15th. Ad space is available until July 22nd and can be booked by calling Kevin at (604) 822-3017 ext. 3. Our rates are available upon request. DISCORDER is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

From UBC to Langley and Squamish to Bellingham, CTR can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CTR DJ line at 822-2487, our office at 822-3017 ext. 0, or our news and sports lines at 822-3017 ext. 2. Fax us at 822-9364, email us at: citradio@mail.ams.ubc.ca, visit our web site at http://www.ams.ubc.ca/media/ctr or just pick up a goddamn pen and write #2363138 SUB Blvd., Vancouver, BC, CANADA V6T 1Z1.

Printed In Canada

**GREAT FOOD,
 GREAT PLACE.
 COME CHECK US OUT!
 STOP BY FOR
 DINNER, DESSERT, OR
 SOMETHING TO DRINK.**

**AS THE SUMMER NIGHTS
 GET LONGER SO
 DO OUR HOURS...**

**NOW OPEN
 8 AM TO 10 PM
 MONDAY TO FRIDAY**

**9 AM TO 8 PM
 SATURDAY/SUNDAY**

**GREAT BREAKFASTS SERVED
 UNTIL 2 PM ON WEEKENDS**



**THE PENDULUM
 RESTAURANT
 & LICENSED PATIO**

**CATCH LIVE
 SPORTS ACTION
 ON OUR 2 BIG
 SCREENS!**

**FIFA
 WORLD CUP
 SOCCER**

THE PIT PUB

GOOD OLD STANDBY—ALWAYS FUN, ALWAYS DEPENDABLE—THE PIT!

THE STUDENT UNION BUILDING • 6138 SUB BLVD.

Printed Matters



BY GREG ELLIOTT

ARTURO PÉREZ-REVERTE The Club Dumas (Vintage)

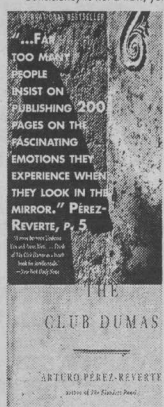
NORMAN DAVIES
Europe: a history
(Pimlico)

The World Cup beckons, so I'll keep these brief.

Demonology, Dumas, and drink. These are three preoccupations of Arturo Pérez-Reverte's protagonist, Corso. Assigned by his friend, Ponte, to ascertain the authenticity and provenance of a manuscript chapter of Dumas' *The Three Musketeers*, and by a wealthy collector of the occult to decipher the riddle behind a 17th-century Venetian book for summoning the devil, he finds himself embroiled in intrigue, deception, and murder. Then there's a strange young woman with indecipherable green eyes who seems to be following him. From such a fecund field comes this unripe banana of a book. Admittedly, slightly green bananas are the best kind, whether metaphorically or literally, to whet the appetite and to cleanse the palate. This work, however,

lies a scant second away from perfection.

Consistency is not a flaw, yet



— maybe as a result of my ignorance of Dumas' *The Three Musketeers* — this novel falters. Being a mystery, there are elements necessarily missing. Pérez-Reverte's language, even in translation, is concise yet vivid. There is the impression, though, that this is primarily an intellectual exercise rather than a piece of fiction.

The characters are occasionally limp, as if they have become stereotypes of themselves. Through his knowledge, connections, and cunning, Corso is believable as a mercenary book-trader, but is rather flat in his motives. His superficial friend Ponte — who desires only sex and profit — is more fully formed than his compatriot. Even the mysterious and young Irene Adler is better grounded. Corso lacks passion and repulsion. Perhaps fonder memories of another much longer adaptation — Joyce's *Ulysses* — colour my impressions. Still, it is a very good book.

It takes true intestinal fortitude, beyond that of most historians, to attempt the difficult and controversial task of describing

the history of Europe in a single volume. With about 1200 pages (nearly 1400 with appendices), Davies makes a truly admirable effort. Though striving to remain aloof from Eurocentrism — which Davies defines as the belief that European civilization, whatever that is, is the civilization — he falls, but slightly, in the introduction. He does not, however, stress the traditional big bastards (male and female) of history approach, but brings in elements of chance and social movements. Above all, it is the style of this beastie that ought to be applauded.

Davies places his audience directly into the environment of the times, with intelligent writing that most students would do well to emulate. While seeming to enshrine certain societies, he ably portrays both sides of the question — forming his opinion with seeming objectivity. Another achievement is his use of capsules for concepts that require further elaboration. These are identified by square brackets with the term or phrase in bold small capitals, a technique reminiscent of hypertext within a website. The capsules permit the reader to see the development of certain institutions or ideas throughout history and outside of national distinctions. Petty complaints aside, this work is an ideal primer for any armchair historian eager to comprehend European history.

CASH TRADE CONSIGN

RIDE ON

SPORTS CONSIGNMENT

DIAL UP YOUR HOG WITH A SUMMER TUNE-UP

MOUNTAIN BIKES
ROAD BIKES
BMX
SKATEBOARDS
IN-LINE SKATES

CLOTHING
LOTS OF BIKE PARTS
ACCESSORIES
NOVELTY ITEMS
REPAIRS TO ALL MAKES

738-7734

2255 WEST BROADWAY

Basslines

BY DJ NOAH • djnoah@direct.ca

Do you remember what it was that first seduced you into the world of electronic music? Was it the innovative sounds of Kraftwerk and Brian Eno in the '70s? Was it the acid house anthems of Stakker Humanoid and Acid Tracks in the '80s? Was it the percussive energy of UR and The Prodigy in the early '90s? Whatever the case may be, chances are that some of you are feeling like things have gotten a little stale.

The reason is that the music that lured you in was new and completely different from what you were listening to. There was something enticing and hypnotic about "electronic" music in general that captivated you. It was fresh, new, unadulterated and innocent. It was a whole new direction in music that seemed limitless, especially with the aid of computers.

For a while, that was the case. Track after track of groundbreaking music was being pressed and distributed

around the world and along with the interest in the music came the emergence of the dj as an artist in his or her own right. This music started to decay slowly and before you knew it, three years or so had gone by, along with your interest in what drew you into the scene.

The solution is not to look back at what was and try to rekindle it, but to go forward and explore new territory. It was the mystery of unfamiliar music that hooked you in the first place, so to feel that way again you have to open your ears and minds and explore new territory. Stop thinking about that "photo" of a point in time and start taking new "pictures."

One ambassador of the future is CAIPIRINHA MUSIC (www.caipirinha.com), an intense ray of sunshine on a darkening planet. Caipirinha, based out of New York City, is dedicated to exploring German electronica, as well as other musical evolutions. Releases this

year include 2 by UMO (Undiscovered Musical Objects) and Teenage Secret by Kerosene. UMO is an electronica supergroup comprised of Adam Dior, Jammin' Unit, Khan, DJ Terrible, and Kerosene, and are dedicated to expanding their musical abilities, which is evident on their mind-bending album 2. Kerosene (Roger Cobernuss) brings his interest in downbeat and dub to the group and his own release, Teenage Secret, is an explosion of rhythmic infection with characteristics of lounge, crime jazz, trip hop and techno. Whatever definition you want to use for this world).

This is just one of the many labels that proudly bring you the future today. The question is, do you step into the photograph taken when you first got into the scene (remember that photos deteriorate over time), or do you add more photographs to your album and create more memories? In the end, the choice is yours and yours alone.

Kinetoscope



FILMS • VISUAL MEDIA BY A. NALPAS

1 My last column was attributed to some fellow named A.J. I'm not sure why.

2 A couple of summers ago, I was employed by a retail establishment on Robson Street. One night, I was working at the front counter when, all of a sudden, there was a commotion outside on the street, and a woman came bounding up to the counter screaming, "CALL THE POLICE! CALL THE POLICE! FOR THE LOVE OF GOD, CALL THE POLICE!" I asked her what the problem was and she just yelled back, "JUST CALL THE POLICE, THEY'RE ROBBING THE BANK!" She pointed out the window and said, "LOOK!" I looked out and witnessed a number of men bolting out of a hotel, wearing balacavas and brandishing weapons. As pedestrians huddled on the sidewalk in fear, the culprits ran into a certain square. Moments later a couple of cops on bikes showed up in

hot pursuit. I called the police and handed the phone over to the woman so that she could provide an eyewitness account of the robbery. When she was done, another eyewitness came up and gave his account of the event. Minutes later, a couple of police cars came flying by. Within a few more minutes, the scene on the street had settled down somewhat — the action seemed to have moved elsewhere. Things returned to normal. Fifteen minutes later, I had nearly put the robbery out of my mind when the phone rang. It was the police calling back. I was informed that the "robbery" had actually been a film shoot. The crew had failed to get authorization to shoot such a scene on the street, but had evidently decided to proceed with the scene anyway (one can just imagine the chain of foul-ups and rationalizations that led to such a decision). It was only after I got off the phone that I realized there was no bank across the street.

A couple of weeks ago, two cinemas here in Vancouver were subject to armed robberies within days of each other — one of these cinemas was robbed two days in a row (!).

3 THE BUTCHER BOY. The latest from Neil Jordan is an incredibly dark — sometimes even blue-black — comedy of sorts. It's one of those films that situates its viewer uncomfortably between affection/empathy and utter disgust for its central character. The film also situates its viewer uncomfortably between settings which are realistic, maybe even naturalistic, and settings (its domestic settings) which are warped, over-saturated, and terribly claustrophobic. There's also an interesting use of an apocalyptic/Cold War/nuclear age subtext, which serves to unite the film's religious themes, its socio-historical setting, its chaotic tempo, and its cruelty and brutality.

Vancouver Special



THE JONAH STONE Kicking at the Smoke (PEG Music)

The **Jonah Stone** live in Winnipeg, yet were good enough to send this earnest CD all the way to us at *Discorder*. After all their trouble, though, this is the kind of band that probably won't get much campus radio airplay. Their music sounds more like what the major labels might consider to be "indie" and "alternative," while to me it sounds awfully slick. Songs like "Something's Happened Here" and "I Will Know This By Heart" repeat their respective pop hooks until you can't help it, you have to sing along, no matter how much you may try to resist the controlled angst of the singer's voice, the thoughtful lyrics, the squeaky-clean production, and the goatees on the CD cover. I don't mean to be nasty. This would sound great on commercial radio

and would be a great change from **The Crash Test Dummies**, **The Tragically Hip**, and so many of the other guy bands that get played to boost the CanCon numbers out there on the "rock" stations. Go get 'em, big time talent scouts!

THE ELECTRONICS Rampion EP (Drive-In)

From the Grand Rapids, Michigan label that has brought us such sweet and sour pop as **Super Falling Star**, **The Cat's Miaow**, and **The Steinbecks**, here's the second CD from Vancouver's own hard-working **Electronics**. Just in case you love or hate this sort of thing, I feel obliged to tell you that the cover art is all taken from Beatrix Potter's *Squirrel Nutkin* (a children's book where a squirrel's pride leads him to an ugly run-in with a grumpy old owl), although the somewhat psychically al-

tered versions of the images that appear here put a slightly different spin on those childhood memories. It's this spin rather than the famous squirrel himself that hints at the contents: *Wish You Were Here*—era **Pink Floyd** and **calmer Stereolab**ish elements are wedded to hesitant (sometimes even wobbly), breathy female singing or subdued male singing every bit as morose as **Morrissey's**, while an array of electronic (and simply electric) equipment does entrancing



things over and over again. The end result is almost spookily pleasant and often soothing, although I wonder if I might feel differently if I managed to make out the lyrics ... Even in the increasingly crowded field of girl-con electronica, this EP can indeed hold its own. *

DON'T WASTE YOUR BULLETS!

ADVERTISE IN DISORDER & ZERO IN ON YOUR TARGET.

Some Handy Deadlines
August Issue
Book: July 22 ★ Streets: July 31
September Issue
Book: August 19 ★ Streets: August 28
Call Kevin @ 822-3017 ext. 3 for info

7 inch



BY THE INVISIBLE CLAIRE

Claire and her favorite alter-ego now being menial stiffs in the rambunctious yet repetitive service industry, let's all of us sing a few choruses of the Internationale in their honour. Don't know the words? Make them up as you go along.

Britain's **PRIMADONAS** specialize in evil-wave disco punk (eyeliner included). The music is synthesized, the lyrics are horror-movie (*Rosemary's Baby*, *The Omen*), and the trousers — well, the trousers are just amazing. It frequently seems as if they are trying to enjoy some of the perks of goth without losing any "cred" in the indie/punk world. A delicate balancing act and, apart from Otto Man's dreadful yappy voice, they do it quite well. I would recommend a little less sarcasm and a little more Bounce. (Peek-A-Boo, PO Box 49542, Austin, TX, 78765)

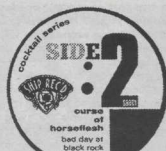
Crust/grind? Grind/crust? Can't tell the difference, don't

know if it matters. Daming eardrums all the way from the frozen wastes of Hokkaido, Japan. **YOUTH ENRAGE** are probably grind, though there may be a dash of far more than a dash of crust somewhere in the mix. I believe the lyrics are in English, but it's quite impossible to tell. The record is called *Destructive Progress* and features seven songs, all of which sound exactly the same. (Vinyl Japan, 98 Camden Rd., London, NW1 9EA, UK)

Bosco skinheads **UNITED BLOOD** stir up some meddum-paced, punky Oi for the masses on *The Marco Sessions*. Their singer's name is Ox and if the photograph can be trusted, he deserves it. They also have a Chelsea-sporting lady guitarist who looks really strong and could probably crush me under one knee. All in all, however, they seem like a pretty laid-back bunch of folks. (Cold Front, PO Box 8345, Berkeley, CA, 94707) If you dream of a delin-

quent handbag scene where kissing is an act of political resistance, then you will willingly find the **KISS-OFFS' How To Deliver the Kiss That Kills 7"** under your pillow. The vinyl fairy favours noisy young gamines. Neither as cheeky nor as Dionysian as their last release, this record is still very hip and stately, spinning commentary on the sociology of hair, the political economy of smoking, and the anatomy of the kiss. The back cover art owes much to **Huggy Bear's Melody Maker** photo session of yore and I'll reckon that the Kiss-Offs owe a little to the Huggys themselves. Why complain? They could have chosen much less admirable backside to smooch. (Peek-A-Boo, see Primadonnas.)

The Cocktail Series endeavours to promote Calgarian underground music. This month, two singles from two bands, each with a different schtick. "The Fuck You Say, Jim Dandy" is **CURSE OF HORSEFLESH**



doing two songs of signature cowboy rock. "Bad Day At Black Rock" is instrumental spaghetti and I like it. **THE FORBIDDEN DIMENSION** try their very hard on "I Kiss Yer Shadow," but their brand of kitschy horror garage seems rather forced and, uh, stupid. I've said it before and I'll say it again: a gimmick is not the same as an ideal (Note: Mr. Kitty Paulin is highly encouraged to argue the contrary and prove me wrong. A battle of wits played out on the pages of *Discorder*, perhaps? En garde!) (Ship Rec'd, #534-17 Ave SW, Calgary, AB, T2S 0B1)

THE GO-DEVILS' End 7" is a single PVC go-go boot that lost its mate in the shuffle of a drunken evening. This local combo, featuring the excellent vocal stylings of guitarist and songwriter Natalie Beaulieu, makes melodic downtown punk rock for clubsters. On sexy red vinyl with five-inch stiletto heels. (Feline, #1203-

1225 Cardero St, Vancouver, BC, V6G 2H8)

"Overwhelming," the b-side of **BELL's** latest single, is about the inability to complete a duty. As I struggle through this overdue column, I'm beginning to sympathize with the sentiment. Lyrical themes aside, the song is a slow, sweet slide through the sunny hallways of the Institute For the Advancement of Pop Music. The other song, "Already There," is



equally good. Bell's singer, Vanessa Veselka, has a very professional-sounding voice which lends an extra measure of grace to this recording. (address unknown)

A slickly packaged double 7" from Allied Recordings, **PEACEFUL MEADOWS vs. STINK** is a double dose of political pop-punk and (dare I say) emo. **Peaceful Meadows** are just great — at times (for



instance, on the song "Corporate America #1"), they sound like **Snuff** at their best: clanky, fast, and melodic. My favorite **Peaceful Meadows** song is "Shark," hardcore! Stink sing slightly off-key and invoke the e-word more frequently, but they handle their instruments with ability and ease. (Allied, PO Box 460683, San Francisco, CA, 94146-0683)

The five songs on enough drama and the way things are, a new release from Dayton, Ohio duo **SWEARING AT MOTORISTS**, were created from the manipulation of quiet feedback and noise under the sleepy ballad formula. The word that keeps coming to mind is "tender," but I don't want to sound too pejorative. Perhaps **Swearing At Motorists** are a different type of tender: not tender as in teddy bear tender, but tender as in a bruise that keeps getting bumped. (PO Box 304 wbb, Dayton, Ohio, 45409) *

SIOBHAN TWIN STARS

Miss Twin Stars chats with Christoph Fringeli, the intelligent label owner of Praxis Records, operated out of London, England since 1992.

Praxis has tons of releases [25]. How do people become involved with the label?

Usually it's people I know personally, friends of some description from London or other cities, or people whose music I really appreciated and then got to know. So it doesn't operate like a label where you send a demo tape and you might get a contract. I never make contracts — it's based on trust.

Is there a co-operative atmosphere to the label?

It's been going for quite a while and I've seen a lot of changes in the scene in the meantime. At the beginning, like in '92, the whole techno scene was completely different from what you see now. It seems to continually change, but recently there has been a good co-operative spirit between different labels that associate with each other [and] that help distribute each other's releases and the djs play at parties together and stuff like that. But that is also true of other labels in France, and a bit in Germany, that we're in touch with and swap records.

Is there any sort of concept or ideology behind Praxis? It seems quite political and I was wondering what you thought about how music and politics intersect.

I definitely think that any cultural output is in some social context and has a function in certain contexts. And I think to deny that is kind of foolish. Obviously, people are trying to think that what they do is completely abstract and has no political implications, but I think that in itself has political implications. Then there's different approaches; I see Praxis as an experimental label in general so we try different points of view out. But generally, what I'm interested in is pushing boundaries, challenging notions of sureness. And in the context it is set in, there [are] a lot of different levels. For example, distribution — how do you organize the production and distribution of music? It is important that we produce the things ourselves and distribute them ourselves, to a large degree, and hopefully create a network of like-minded people to help each other out. And then it also has a context in terms of the sort of parties where this music is being played. That is also a reason for me to release 12" vinyl because, in a way, I don't necessarily see 12" records as finished products or in the general consumer context. I think they should be used as a tool where djs can mix those records and create something new with them. And the context for that is certainly not clubs or raves and not art either. In general, it's mainly been free parties or teknivals and squat parties. Which in itself, again, has political implications, directly or indirectly as has psycho-social implications — I don't know if political is the right word. But in that there are events that happen outside of the normal commercial consumer culture industry, thereby challenging the mechanisms and the hierarchical setup of mainstream culture.

Could you explain what is meant by teknivals, because people in North America might not be familiar with the history of it.

Teknivals — [a combination of] techno and festivals — have had, well, actually, not that long of a history. It goes back maybe four or five years. Essentially, they gradually came out of the festivals that happened in the early '90s in England, where people would come together and get equipment together, big amplifiers and speakers, and go with those sound systems often into traditional hippie and traveller festivals and play hardcore techno music at the time; we're talking 1990, '91, '92. This is after the acid house and the big warehouse parties and it kind

of got inspired from that idea, but actually got out into the countryside where these festivals would happen. And then what really mushroomed that scene [was] a particularly big festival [that] happened in '92 at Castleorton with the consequence of people from Spiral Tribe getting arrested and taken to court for serious offences. They all got acquitted in the end but the laws changed as a part of the new Criminal Justice Bill in 1994, which has a lot of infringements of civil liberties. And it became pretty much impossible to do these sort of things in England. For a lot of people it had become part of their lifestyle to do parties in the city, in warehouses, or in the countryside in the summer. Some sound systems went to Europe and to France, where the teknival thing actually started in '93 or '94. France has a completely different history of dance music than England. But basically, teknivals are free festivals in the countryside, involving anything between three and twenty different sound systems coming together, sometimes over quite big areas, playing music for 24 hours a day from anything between three days and two weeks [laughs].

As far as parties and live stuff, what's happening with the type of stuff you do or Praxis does?

I play quite a lot and so do the other djs who are involved with a group of labels — Praxis, Ambush, Audio Illusion and a few others — mainly at free parties in London. I personally play in different countries as well. But the normal venue for this sort of stuff at the moment is parties in London in squat warehouses that are happening every weekend. You shouldn't imagine that they are totally playing our sort of music there; most sound systems in London are playing quite commercial sounding, boring acid trance crap and then there's a handful of djs that are more adventurous and do things for the right reasons as well — for the music and for the culture surrounding it.

What were the Dead by Dawn parties that you did?

The Dead by Dawn parties were a series of parties that over the last two years, we did twenty-three parties I think, which were on a monthly basis in a small anarchist space in Brixton, South London. At the time, they were really important as a meeting point for the scene because it was a very small space and we never could do much promotion; because we couldn't do much flyerage, we really depended on word of mouth and network promotion. So a lot of people got to know each other quite well and it was an important place to interact and to exchange ideas; the way it was laid out, it was ideal for that because it had a very small basement where loud music could be played all night, but then it had a ground floor where you could hear the music quite well but you could just sit around and talk, which was a good form for that. And they had tall stools for records and magazines and then we had a bar where we had noise, sound collage and industrial stuff, which was also quite loud, but it was more to sit down and listen to rather than to dance or jump around. It was not, strictly speaking, a free party, it was more programmed and controlled. We also had talks before the music would start. We'd invite people of different groups or political stuff or cultural stuff or literature to talk or show their work, and cause some kind of discussion, which would put the whole thing into a cultural context; we were quite interested in putting that point across and not only have "party" music and dancing. We had this concept of making it an experimental pool for ideas and activities. It certainly was not the only thing that spawned what's going on now, but I think it was quite crucial in bringing certain people together that are still working together a lot.

With Praxis' records there seems to be a lot of images of resistance or subversion, and a lot of different labels laud 'the revolution.' What do you think of this idea of 'revolution'?

I certainly would like to see what we do in the context of resistance against mind control culture that we are exposed to by the mainstream, where everything is controlled by money and not by creative ideas. I'd have to say different people who put out records on Praxis would have different opinions and I would certainly respect that. I would say the word revolution has been used by advertising so much by now that it is a difficult word to use. But what it originally means — a fundamental change in the cultural, political structure of a given system — is a valid aim. I think there's too much control by corporations and by big money. There's too much based on a neo-colonialist world-view system where the west is just exploiting the rest of the world.

How has Praxis musically evolved over the years?

The concept is in a way, still the same, but the way it formulates itself is continually changing and will continue to change in the future. At the beginning, I was interested in certain aspects of the new dance music at the time. For example, the focus was not on the performers or individuals on a stage, but was on everybody in the crowd or on the crowd itself. Rather than looking up to someone on the stage and pay for that and go home, you would go into a space where a dj would be mixing somewhere — but the dj wasn't really the centre of attention, except for some trainspotters who always existed trying to see what records he was playing. But generally, the focus of attention was different. In terms of production, all these white labels that came out at the time, I thought that was quite exciting because of all the pseudonyms and the anonymity of the output — destroying the hierarchical pattern or structure of entertainment. Praxis was not necessarily to be totally a part of that, but also a comment on it. I was always interested in taking those elements that were around at a particular time by distorting them and making them more extreme, and feeding them back again into that pool of collective output. Praxis went through hard techno, through gabber even, to more noisy experiments and recently more breakbeat influences.

How does your sub-label Sub/Version differ from Praxis?



Sub/Version is a label I'm doing with DJ Pure from Vienna. For me, the difference is that Sub/Version is a genre label; it's suppose to be a tech step label. On Praxis, I would do maybe a record with no beats at all if that is what I felt like doing — with no hesitation. With Sub/Version, I would not do that — it has to have a certain code.

Explain your logo "Visibility is a Trap."

It's actually a quote from Foucault, from *Discipline and Punish*. It refers to surveillance, being controlled through being visible to the authorities.

You also publish and edit Database. Do you deliberately take up different media to disseminate ideas: the record label, the magazine etc.?

Yeah, definitely. I see music as a language and I see words and images as a way of putting things across. And you can always say certain things better in one medium than the others. Music is a very physical and abstract medium, at the same time, whereas words are much more concrete and intellectual. Of course, you can intellectualize music and put words into noises or something, just as approximations. I'm definitely into using all means to get ideas across. And *Database* is quite an important project for me, as much as the label; to have a medium for that sort of music and culture or subculture, but also to bring in different elements that aren't necessarily connected. *Database* isn't necessarily there to say this is true, it is more important that you feed into a discussion — again that should happen collectively.

You are doing some kind of musical installation outside of the Vienna Opera House? It's actually going to be done as Society of Unknowns because I'm going down with Jason Skeet, who I did Praxis 24 with. And apart from having our separate things to do there, my thing is not connected to music, it's a talk about information, war and terrorism. We're doing an installation in front of the opera house which is going to feed back certain elements. It is going to be a big box with a sound system in it that is going to be connected to a transmission system, to a studio in the place holding the talks — it's called Public Netbase. It's in the centre of Vienna, where there is studio equipment and computers. I see it as a psycho-geographical feedback device, where we try to sample things from the everyday reality of the place and feed them back into the actual public space again. So it's not going to be music as such — [It is] a noise thing. We are also going to have a workshop which will mainly consist in giving people recorders and sending them out into the city and hopefully they'll come back with interesting recordings. But we'll see how successful that is.

You have various project names?

I use different names all the time. Base Force One is me, Society of Unknowns is me and Jason, Metatron was me. Then there's some other names as well, and a concept we call the Jackal or DJ Jackal. It is a multiple name concept that basically anyone who relates to the fundamental ideas behind what we are collectively doing can use, produce or play [laughs] and use that name for whatever they are doing in that context. Which is not an original idea in that sense, and it is not suppose to be; the idea of multiple names has been used by other people coming from this sort of neoist movement in the '80s. Luther Blissett is probably the most used and powerful multiple name concept at the moment, which was instigated by a group of radical situationist-inspired people in Italy. So DJ Jackal is the multiple name for the radical situationist-inspired people in the hardcore scene [laughs]. There is a responsibility in using the name as well.

All these things seem to be rather Eurocentric. Is there much happening in North America?

I would say it is mainly happening in London and in some places in France, which has a very young and up for it scene and is relatively big as well. Then there's people in Germany and Austria; and outside of there, it's just isolated groups of people — little pockets, everywhere, including North America. I think it is just a geographical gap because a lot of this particular music is just getting exposed to it in the right way, which is in front of big sound. I think most people who are involved with it, including myself, are inspired from going into a space or in an open field and exposed to frequencies; the experience, which is a physical experience as well, is difficult to have if you only hear the stuff at home. There's a lot of bass frequencies that do things to you. *

Praxis is planning a compilation CD to be released fall 1998 and a slate of new releases that will be available via Scratch Records. For more information, contact praxis@basenet.net or Praxis; B.M.Jed, London WC1N 3XX, England, or check <http://c8.com/praxis>



HAVE A HOPELESS SUMMER

check www.hopelessrecords.com for daily tour updates.

88 Fingers Louie & Digger

June 30th London, ONT Call The Office
July 1st Ottawa, ONT Liquid Monkey
2nd Que. City, QUE Saule Sainte-Esprit
3rd Montreal, QUE Rainbow
4th Toronto, ONT El Mocambo
5th St. Cath., ONT Mindbomb



88 Fingers Louie — 1993 cd us
88 Fingers Louie



Digger — 1993 cd us
The Promise Of An American Future

New 88 Fingers Louie Record out Sept. 8th
Back On The Streets 1993 cd us

MUSTARD PLUG

July 10th Montreal, QUE
11th Que. City, QUE
12th Ottawa, ONT
14th Guelph, ONT
16th London, ONT
17th St. Cath., ONT



mustard plug — 1992 cd us
cynidors venore



mustard plug — 1992 cd us
sagocapitipos nov

FALLING SICKNESS

touring Canada 7/28-8/2
Check the hopeless website for cities and venues

Hopelessly Devoted To You Too



hopelessly devoted to you too
new sampler cd, 21 songs in all, unreleased tracks from 88 fingers louie, aax, digger, dillinger four, falling sickness, funeral oration, heckle, mustard plug, minnows, and the queers
1992 sampler cd

Dillinger Four



dillinger four midwestern songs of the americas
aggressive, catchy punk with social awareness. debut full length from this minneapolis four piece. 1993 cd us

PO BOX 7495 VAN NUYS, CA 91409 WWW.HOPELESSRECORDS.COM

PRICES: CD-\$10 LP/\$7 MCD-\$8 SAMPLER CD-\$4 prices are postage paid in the US, add 25% for foreign orders



Cherry Ice Cream Smile

You'll Fall in Love

Born in October of 1996, Cherry Ice Cream Smile are (l-r) Chris (bass, vocals), Kim (guitar, vocals) and Tasha (drums, vocals). They played in Vancouver twice in one day, on International Women's Day, 1998. Megan Mallett managed to catch up with them in the dj booth at CTR after the band played on the air as part of CTR's IWD celebration. They play the sweetest of pop music and are the sweetest of people. And guess what? The interview was short and sweet.

~ By Megan Mallett

~ Intro and photo by Miko

DISORDER: Are you all originally from Portland, Oregon?

Tasha: I grew up in a town called Boring — everyone likes to joke about how I came from Boring, Oregon. They say, "So, what was it like there?" And I just kind of have to humour them. But then I did move to Portland and I've lived there for quite a number of years.

And is one of you from Albuquerque?

Kim: I am. And I have to go back there this summer and I'm not too happy about it. It's too hot. Did you guys have any trouble getting across the border?

Kim: Not at all.

Tasha: See, Kim has her parents' car and it's really fancy. And we just act really sweet and we hid our friend with the fancy gold boots and all the funny necklaces in the back and we got through the kind of easily. Going into the States is always the harder part.

Have you been in bands before this one?



Chris: No.

Tasha: OK, Chris is lying. Yeah, we all have been in other bands, playing different instruments probably, too.

Anything we would have heard of before?

Tasha: Probably not. When I was 16, I was in a band called Ten Four and that lasted for about three years. And then I was in a band called Sharks Kill and that lasted awhile and now I'm in this band. I've never played drums before and it's super fun and exciting.

Kim: I used to play in a band when I was really young called the Adam Brigade and I played the bass and I was the only girl. I stopped playing with them when they asked me to dress up like a boy. Then I played in another band called the Young Astronauts, then Bratty Janet, and now Cherry Ice Cream Smile.

Chris: When I was much younger, I played in a band called Drippy Drawers, which is a very, very good band, probably one of the best bands ever. And no one will ever know about them because we only had a couple 7"s.

Where did your name come from? Because I have to tell you that I don't like cherry ice cream.

Chris: Me neither.

Tasha: None of us do. I don't like cherries at all. **Kim:** And none of us even eat ice cream.

Chris: It came from a song that we didn't write. It's a Duran Duran song called "Rio." There's a line in it where he says "Cherry ice cream smile! I suppose it's very nice." Our friend Joe said — before there was even a band — he said to Kim and Tasha, "If you guys are in a band, you have to be called Cherry Ice Cream Smile!" It got stuck.

I just recently discovered Ben and Jerry's ice cream down in the States, which we don't have here.

Tasha: You don't have Ben and Jerry's???

No, not in Canada.

Chris: You know, they have sorbet, in case anyone's vegan out there. They have chocolate sorbet, which is very good.

Are you guys all vegan?

Kim: Yes.

You have some punk rock connections in Portland, right?

Chris: Oh, we know everybody.

Tasha: Are you talking about people, or things that we do, or ...

Two of you live in a punk house, don't you?

Tasha: We call it the Powerhouse because it's next to a power plant and it's nothing to do with people having power or anything. But there's probably anywhere from 10-15 people there — pretty much constantly — and in the summer, there's lots of travellers, too. The only significant thing about the house that I can think of is that we do Food Not Bombs. It just recently moved because we didn't have a van. That's something that I'm proud of. Also, the fact that we had shows for a long time when there wasn't any all ages shows in town. And we let lots of people stay there. It seems kind of like everyone might be moving out soon, which would be a sad thing — to see it go. But I think maybe it's served its purpose.

Do you know much about Canadian music?

Chris: Traditional Canadian music?

What's traditional ...?

Chris: Well, that would be my question.

Any Canadian music.

Chris: Submission Hold is probably the extent of my knowledge of Canadian music.

Kim: I'm a really big fan of Nerdy Girl.

Chris: Just today, I learned something about Canada. I learned that Regina was the capital of whatever the hell province that is.

Saskatchewan?

Chris: OK. And I learned that, in Newfoundland and in most of the country, when it's 6:00, it's 6:00. But the island part, it's 6:30 there! For no apparent reason.

Do a lot of Americans have an idea of what Canada is?

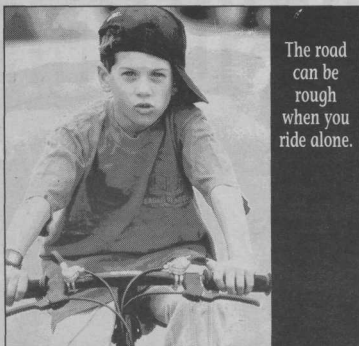
Tasha: Have you ever seen the movie, *Strange Brew*?

Is that the movie where they make fun of Canada?

Chris: You look like you never saw it. I never did. Is that with Bob and Doug McKenzie?

Chris: I watched that movie probably eight or ten times a day one summer when I was little. So that's what I thought of Canada. •

Cherry Ice Cream Smile have just released a follow-up to their You'll Fall in Love cassette, a song on a split 7" with Kissing Book, another great Portland band. The cover is specially designed and handmade by Jen Sbragia of Softies fame. Write to Cherry Ice Cream Smile at 2011 NE 47th, Portland, OR, 97213.



The road
can be
rough
when you
ride alone.

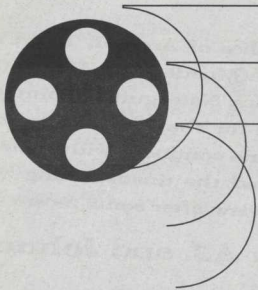
Volunteers needed.

Are you an outgoing, spontaneous man or woman over the age of 19 with a never-say-die attitude and a good sense of humour? We are a non-profit society that helps young offenders and children ages 8 to 18 who are at risk of getting in trouble.

HELP!

PLEA
Programs for Youth
708-2606





solex

•Elisabeth Esselink• by Siobhan Twin Stars

DISORDER: How long have you been Solex?

Elisabeth Esselink: In January '97 I bought an eight track recorder and a very old sampler at an auction. And from that moment on I started to make music on my own.

Before this, you were in a band called Sonic Vet. What did you play in that?

I was the singer. I was a guitar noise band and before that I was in some other bands also as a drummer. But in most bands I was the singer.

Is Solex your alter ego or some kind of concept?

Sometimes it's me but sometimes it can also be somebody else. It is in every song title and in that way it is kind of a persona. And every song is about Solex — it is the main character of every song — but it can change identities. Sometimes it is a girl and sometimes it is a boy. The reason why I put 'Solex' in every song title is the same idea as many comic strip books have. And in that way it becomes more alive, the Solex figure.

Your lyrics and the way you sing them are kind of abstract. Are your songs stories or bits and pieces from your life?

They aren't really stories with a clear beginning, middle and end, but more detailed sketches of situations. Sometimes the situations are real and sometimes they are fantasy.

Do you consider your voice another type of instrument?

Yeah. On Solex vs. The Himeister, I think the vocals are equally as important as the drums or the samples. I don't consider myself a singer-songwriter because first, I would use my own name; secondly, in singer-songwriter music, every instrument is there to support the vocals and most of the time I don't really like it.

So how do you approach a Solex song? Do you get samples together first or do you write the lyrics and the melody?

Most of the time I work on about ten songs at a time; I make it on the eight track recorder and usually I start with a drum loop and I reserve two tracks for the vocals. As soon as all six tracks are filled with loops and samples, I start thinking of the melody line for the vocals. After I've got the melody line for the vocals I write the lyrics. But I don't really pay attention to the length of the melody for the length of the sentences; sometimes the melody ends but the sentence goes on, so I continue the sentence where the next melody line begins. So I cut it up into little pieces.

Who's the Himeister?

I'm the co-owner of a second hand record shop in Amsterdam. And all the samples come from the CDs from the shop. We've got a huge pile of almost unsellable CDs; they're very cheap and very bad. They can be CDs put out by bands themselves because they couldn't find a record company for good reasons or they can be jubilee CDs from high school — yeah, very shitty CDs. For me, the challenge is to find very good fragments from very bad CDs. While the CDs that I choose samples from will never become a hit, that's why it's called the Himeister. Also, I think a Himeister is somebody who makes songs in a very ... like a craftsman; a very conventional way of working into, verse, chorus, verse, chorus, solo, chorus twice and then outro. It is a very [regression?/] way of making music. When I make music, I try to clear my head as much as I can and try to make it as intuitively as I can.

What kind of record shop do you own?

We only sell second-hand CDs, but we sell everything from classical music to hip hop — everything, as long as it's second-hand. It's very small, only 25 square metres, and it is near the Red Light District in Amsterdam. We get a lot of strange customers over there.

What's your live set-up like?

Right now it is a bit hectic because I have to tour a lot. But usually I work two days a week in the shop, my boyfriend works four days a week in the shop. But when I play live, I've got a drummer with me; my boyfriend is also the drummer. There is also a guitarist coming with me. We ask some friends to work for some shows.

Do you deliberately choose to play with live musicians?

Yeah, I thought it was a good thing to do. For one thing, if I were to be on my own on stage I think it would be a bit embarrassing to force people to only look at me. And it also adds some organic aesthetic to the music. I haven't played that [many] gigs yet. I've done a few in a very short time. But I think it is working out well with live musicians ... it is one big party.

I noticed on your press sheet that of the few shows you've played, you've played with the likes of Sleater-Kinney. Do you prefer playing with more traditional rock bands?

It's hard to find out what would fit best. We did a tour in France with Cornershop and that worked very well because they have live musicians and samples. It is hard to find what the Solex audience would be. Right now I'm touring in Holland with a guitar band, they are a bit like the Pixies, and that also works really well. And we've played with Stereolab ... I can imagine we could also play with more dance-oriented bands. I've been in guitar bands all my life, so maybe I just feel more comfortable with them.

Is your eight-track and sampler the only equipment you ever use?

I don't use a computer or anything — just the stereo sampler from the '70s. We always go to the auction in Amsterdam to buy second-hand CDs for the shop. One day there were no good CDs, but there was an eight-track recorder and a sampler, so I raised my hand and at the first bid I had it; I was very lucky. But it is a very limited thing because it hasn't got a memory; it used to have memory, but the floppies that you need to put samples on, you cannot buy anymore. So the eight-track recorder is the only record I've got for the samples. With this eight track recorder I mix it down to DAT recorder and that was my demo tape. And I sent this demo to several record companies and, well, Matador was so pleased with the demo tape that they wanted to just put the demo on CD. But the problem with that was it was so expensive to clear

all the samples. Sometimes it can cost \$2000 a sample [and] because I've got at least six samples a song, it could be very expensive. I transferred the eight track recorder to a larger tape in the studio and I asked some musicians to play the fragments again. I made a sample of that again and I played it by hand again. That way you don't have to pay for all that.

Can you see yourself getting into more advanced technology?

I would like to, not because I don't like the limited equipment I've got, but I would like to do some experiments with other stuff too. It's very addictive — if you think you only work for one hour, you are busy for four hours. One big advantage if you work on your own [is that] you don't have to compromise on anything. In my former band, it always took such a long time to finish a song. It almost took more time to talk about songs than to do actual things. And it's also ... because I can work very fast now, I can finish a song in about two days, including the mixing. So it's also easier to throw away that song too. When I was in a band, it took about three weeks to finish a song and that makes it harder to throw away that song. If it doesn't turn out very good you think twice before throwing it away.

What's the musical environment in Amsterdam like?

Most guitar bands are a bit boring; sometimes it almost seems like a Beatles cover contest. That's a bit strange because the guitar bands over here are not very experimental; they are inspired by the Beatles, but the Beatles were very experimental and innovative in their time. I think the most interesting things are happening in dance music over here; people that also work on their own. But the problem with that is that everybody who works on their own are quite anonymous and also, dance artists change their name all the time, it is very hard to track them down.

Any interesting labels?

There's a guitar band record label in Holland, Excelsior. The problem in Holland is that the major labels over here only sign more mainstream music. The market is too small in Holland for more experimental things. If you are an alternative band and you have a little bit of success, you sell maybe 2000 CDs. So it's very hard for more independent record labels to survive. That's also why I only sent demos to English and American record labels.

What do you see yourself doing in the near future?

I will always have the shop because it is my library of sounds. I want to work on my second album. My aim is to let it be very different from the first — become more experimental, [use] different techniques. I've already got some ideas for it, but I'm not going to tell you [laughs] because nobody did this thing before.

Elisabeth Esselink, The Himeister and the many manifestations of Solex hope to tour North America soon.



THE MURDER CITY DEVILS



Formed out of the ashes of Area 51, The Unat Death Wish Kids, The Murder City Devils (Sp bass/organ/pyrotechnics; Nate, guitar; Dann, gui have been on a spree for the last year or so — house all across this fine continent with their sw DISORDER confronted the unsuspecting but with a tag-team interview after some recent Var

Interview by A.J. and Johnny

PART 1

DISORDER: So tell me, you guys have established some sort of rock pantheon thing, by having done a song about Johnny Thunders ['Johnny Thunders'] as well as having done a song about Iggy Pop ['Broken Glass']. Could you tell me what those two artists mean to you guys?

Derek: What they mean to me and what they mean to Spencer are two different things. Spencer writes the lyrics and I think that Johnny Thunders was a fucking incredible musician — I think that he was a total asshole/loser, but he was an incredible musician. And if it wasn't for him, then a lot of what's going on now wouldn't be going on. And the same goes for Iggy Pop. So I think they're great musicians, I think they're total junkies ... I mean, obviously, [Johnny Thunders] is dead ...

Yeah, and if we had to disown every artist who'd been an asshole, a loser, and a junkie, then we wouldn't have many artists left, right? So what do you think characters like Iggy Pop and Johnny Thunders mean to Spencer? How do you think that he feels differently about them?

Well, they had just this huge influence on him — they made him want to play rock 'n' roll, they made him see something different in music, instead of listening to something like Billy Joel and whatever the fuck I listened to when I was a kid [laughs]. Oh, we've got a new tribute, by the way: it's to Blondie [laughs].

What's the song called?
'Stars in My Eyes.'
So is this going to be a running thing?

Well, you know, there's only so many people that deserve it — we're running out of prospects.

So how do you guys think you fit in with Sub Pop these days? I mean, with so many of the trends in contemporary music being away from rock 'n' roll, even Sub Pop dabbled in electronic music when they put out that electronic compilation last year, and there was talk that Sub Pop was moving away from what had been its bread and butter.

Well, you know, I haven't really noticed ... I guess. To be honest, I've never really liked anything that's been on Sub Pop. I grew up in a totally dif-

ferent music scene — being in the Bay area I was into Blatz and Filth and Green Day and all of those bands, and Jawbreaker. So I didn't really have anything to do with anything that was going on in Seattle.

Even at the time that grunge broke?

Yeah, I didn't pay any attention to it. I may be lame, but the first time I heard Nirvana was when it was being played in my high school parking lot — I was like, 'What the hell is this shit?' And with electronica, and all of that, I don't really pay attention to that, I don't listen to the radio. I listen to my records and what I'm into.

[Around this time, 'Gabe,' the super-roadie, steps in and begins to manhandle Derek, then issues a "three minute warning."]

Have you guys thought about going to Europe? Do you have any plans to go there?

We'd really want to go to Japan first. We all love Japanese bands. Teengenerate are one of the fuckin' most incredible bands — I don't know if you've heard the Tweepers — well, it's one of the members from Teengenerate's new band. It just blows my mind what the kids over there are doing with music. It's fucking unreal!

What about Guitar Wolf and stuff like that?
Yeah ...

[Gabe steps in, puts Derek in a hammer lock and 'escorts' him off the premises.]

Bye!

PART 2, enter Johnny.

Johnny: So what was the last thing you guys were talking about? Maybe we should start there.

AJ: We were talking about Japanese bands — Teengenerate, the Tweepers, etc.

Johnny: And you [Derek] got confused because you thought the Go-Devils tonight [Vancouver] were going to be the Go-Devils [Japan].

Yeah, I just picked up that single and I was really excited and then I heard that it wasn't the same Go-Devils — but those Go-Devils [Vancouver] were all right.

Johnny: So I was wondering — on the back of Nate's jacket it says 'Los Crudos' and Los Crudos are a political punk band from Chicago, aren't they? Now does that reveal your secret 'emo' past? I mean, you guys are going to be backing up Nashville Pussy. So, [you'll have] a Los Crudos badge on the back of your jacket when you're playing with Nashville Pussy. I don't think Nashville Pussy fans have ever heard of Los Crudos — what is Los Crudos?

Well, they're a fucking great band. They're doing something completely different. They're one of Nate's favourite bands and I don't really give a fuck if the Nashville Pussy crowd don't like Los Crudos. I don't think they'd like most of the stuff we listen to — doesn't really bother me.

And also there's fire — the case of fire ... you

UNIVERSAL
CONCERTS CANADA

www.universalconcerts.ca

SAT JULY 11TH

Canada's Biggest Rock Event Of The Year!

EDGEfest'98



Province



13 BANDS MEET THE ARTISTS 2 STAGES
INTERACTIVE CRAZY GAMES

EDGEFEST STAGE

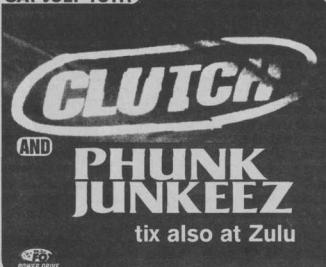
The Tea Party
Green Day
Foo Fighters
Sloan
Econoline Crush
Holly McNairland
Bif Naked



STAGE

The Watchmen
Creed
Matthew Good Band
The Killjoys
Copyright
Local Rabbits

SAT JULY 18TH



POWER GAZE

JULY 21



scribble

JULY 26



RICHARD'S ON RICHARDS

FRIDAY AUG 7TH

STARFISH ROOM

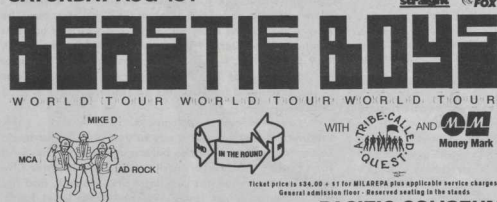


with special guests
EBBA FORSBERG
AND
MORLEY

straight classic
ROCK 101

VOGUE THEATRE

SATURDAY AUG 1ST



Ticket price is \$24.00 + \$1 for MILEAGE plus applicable service charges.
General admission floor - Reserved seating in the stands

PACIFIC COLOISEUM

SATURDAY AUG 15TH



scribble CLUTZ • also at Zulu Records

QUEEN ELIZABETH THEATRE

SATURDAY JUNE 6TH



Province



THUNDERBIRD STADIUM

TICKETS AT ALL TICKETMASTER OUTLETS OR CHARGE BY PHONE 280-4444 OR ORDER ON-LINE WWW.TICKETMASTER.CA

Under Review



ALBUMS • ZINES

AGAINST ALL AUTHORITY All Fall Down (Hopeless)

Hopeless describes this as "Political, Punk as fuck Ska" and compares them to **Operation Ivy**. Kinda, but no fucking way. I would say **Hopeless-style** (Orange County) punk with horns thrown in. Fits right in with other Hopeless bands (**Falling Sickness**, **Nobodies**, etc.), but **Operation Ivy** maybe if you were drunk and half-dead.

Dave Tolna

ARAB STAP Phatobia (Matador)

This is brilliant — beautiful music, music you can lose yourself in, and... lyrics crasser than anything I've heard! It takes a while to notice that accompanying the sparse sounds is a brand of storytelling found mostly in books my mom never let me read. And, to make things worse, it's all done by a man with a deep, Scottish voice, a voice so amazing that it will send chills through all your vital spots. It's like **Belle and Sebastian**, but a whole lot less pretty. It's **Arab Stap** and I want force to be reckoned with. I force more!

Julie Colero

AVAIL Over the James (Lookout!)

I'm just a recent convert to this Richmond, Virginia-based band, but from what I've heard of their last release, 4 A.M. Friday, and what I've read about them being one of best live groups going, I had a feeling I was going to really like this new album. And I did. The first two songs, "Deepwood" and "New #2," literally leap out of the speakers and grab you by the throat, forcing you to pop to the punchy guitar lines and sing along with the catchy choruses. Other songs, like "Sanctuary 13" and "Scuffle Town," have you paying attention to the lyrics; in this case, living in Richmond, with all its shortcomings — such as having the third highest homicide rate per capita in North America. And what would an **Avail** record be without a breakup song like "Vines?"

Under breakdown tempo, they sing, "It's wrong I don't think about you/It's wrong I don't think about you?" Passion + Power + Punk = a darn good record. Ya gotta like that.

Bryce Dunn

THE CHARLATANS UK Melling Pot (Beggars Banquet)

Here is a band that has lasted a long time, remember them as one of the first bands from the

new British sound to make small waves over here in the late '80s/early '90s. Funny, though, the **Charlatans UK** never snagged any huge hits in North America. Some of these potential "hits" are hiding right here on *Melling Pot*, a collection of songs spanning the bands history. The album starts off with 1990's very danceable "The Only One I Know" and ends with the jangly, bluesy rocker "North Country Boy," which was released last year. For the most part, these are the standard mixes, nothing out of the ordinary except for a **Chemical Brothers** mix of "Patrol." I have never been a devoted follower of the Charlatans, but what really stood out for me was their 1992 album, *Between 10th and 11th* — an album chock full of great songs — but only one of its songs made it on to this collection.

Nonetheless, *Melling Pot* makes up a good collection of songs from these English boys, but if you've always wanted a good taste of them, then this is for you.

Ken Paul

CLOSED CAPTION RADIO Slang X Generator (Brickyard Music Group)

Closed Caption Radio deliver a fine first CD on the newly minted Brickyard Music Group. The disc's refined and clean production struck me with its contrast to their gritty live sound, but after a few listens, I had come around to the record's stand alone quality. The kinetics and textures of *Slang X Generator* revolve around discordant guitar work and a fast tempo. Cacophonous shouts give rise to a melodious chorus as Mr. Low End Trade and Mr. Treble Control mod off the mic. Whether a lone guitar line, or the force of the four players in unison, **Closed Caption Radio** know how to keep the energy level up.

On the down side, this record clocks in a tad short, with a couple tracks devoted to sound experiments of the not so experimental variety. But rest assured, the boys do not disappoint — your speakers will spell out R.O.C.K on 95% of the record.

consumer

TERRY CALLIER Time Peace (Polygram)

A quick bit of a very complicated life: born and raised in Chicago; recorded first album, *The New Folk Sound of Terry Callier*, in 1965; signed with Chess' Cadet label in 1972, then joined Elektra in 1978; in 1983, he left professional music to raise his daughter and to secure a steady job. Many years, phone calls, and plane trips later, as well as an

outray from a handful of DJs over in England, the much exiled soul of **Terry Callier** was persuaded to record again on Mr. Peterson's label, 'takin' Loud.

What have we now then? It's an album you can listen to over and over again, full of epic songs and loaded with spirituality, moving rhythms, and love. It's a rallying call. It's a classic T.C. album which would enable him to go into hiding and we would never know it. Everything about him is the same; it's like he's never been away. Thank you, Terry Callier. Your "new freedom song" is ringing: "I hope we all listen."

Rebel Jazz

DIESEL BOY Venus Envy (Honest Don's)

Diesel Boy's second album, *Venus Envy*, is pretty good. Yes, I know that's not exactly a rave review, but compared to their debut, this is a hell of an improvement. Ryan Green heels the board, which can only help any band, taking **Diesel Boy's** run-of-the-mill, fast, snappy punk rock to the next level. *Venus Envy* sure isn't one to write home about, but the good songs — notably "Dragony," "Rubbing the Elf," and "Cook Rock" — do outweigh the bad.

Trevor Fielding

ESTHERO Breath From Another (Work/Sony)

This debut album is diverse in many respects and still a cohesive collection of songs. **Esthero** consists of two people who do nearly everything on the album: Doc, who does the programming, and Esthero, who sings. Esthero's voice is at times similar to Lou **Richest** of **Lamb** fame and at other times surprisingly like the vocal lines found on a **Laika** album. The music itself is not as experimentally extreme as that of either **Lamb** or **Lamb**, but is more a blended mix of hip hop, drum 'n' bass and Top 40 vocal music. The Top 40 aspect seems to be prevalent.

The title track features a section with guest vocalists **Shug and Mesoch**, which is strongly reminiscent of **Snoop Doggy Dogg**. Layers of jazzy piano licks and cheesy string arrangements highlight several tracks on this album.

The final verdict: a bearable album of Top 40 ideas strung with attempts at including various facets of other genres, *Breath From Another* is a simple showcase of Esthero's obvious talents. The vocals are not strong enough on the album to overlook the shortcomings of the music; this is an

album with no clear aim at musical innovation.

Patrick Gross

SEAN LENNON Into the Sun (Grand Royal)

My first instinct is to coddle this CD to death. It's just so darn sweet I was worried that it would be a weird **Julian Fane** or, little brother **Sean Lennon** seems to have been fully **Cibo Matto**-ified. The press release that accompanies this CD is pathetic — "This CD is for my girlfriend, Yuko," or something like that — and shows that **Sean**, as competent a musician as he may be, has yet to find his own legs, musically. Songs like "Mystery Juice" and "Two Fine Lovers" are stellar pop ditties, but **Sean's** got lingering doubts about his as good a musician as he could be.

Julia Colero

THE LUNE On the Cutting Room Floor (Aesthetics)

This Cambridge, MA, three-piece works over a variety of down-home instruments to achieve a lo-fi, sitting-around-the-campfire sound drenched in Americana. Zydeco-inflected accordion and trumpet are added to banjos, harmonicas, fiddles, scrubbing acoustic guitars, twangy vocals and steady eddie drumming.

The lune are dissecting the distinctly American genres of country, folk and blues, but **Sean's** got lingering doubts about his as good a musician as he could be. **John Fahey** or **Jim O'Rourke**, and don't have the somber tunefulness of **Rex or Palace**. The lune's blend of country, folk and zydeco is fun enough, but offers few surprises. They still manage to get you in an acoustic guitar and whiskey sorta mood, and sound pretty good doing it, but after a while, this country bumpkin was wishin' they'd switch gears.

damon h.

QUASI Featuring "Birds" (Up)

I am consuming massive amounts of harmonic pop music these days. It must be the weather. **Quasi** — Sam Coomes and **Sleater-Kinney's** Janet Weiss — have achieved happy-go heaven on this, their newest album. There are lots of keyboards and a bit of dueling here and there. Be forewarned, however, that this band sounds astonishingly similar to **Ben Folds Five**. If you haven't dropped this mag and run to vomit, then go buy this album and play it a lot.

Julia Colero

RENDER USELESS Render Useless (Clue #2)

One of the first bands Victoria has to offer is **Render Useless**. A cornerstone in the all-gaps scene, they are one of the most prolific bands in the Garden City, as well as one of the most deservedly popular. This CD contains 24 songs, which does not mean the music is shallow. In four years of recording. Indeed,

this is punk rock intelligentsia at its best, with such songs as "Bravado in a Sea of Cowards," "The Head of Caricatures," and "Raging Male" standing out. In smart cardboard packaging, this CD includes a patch, sticker, and complete lyrics... this really is one you oughtn't miss.

Trevor Fielding

SNUFF Tweet Tweet My Lovely (Fat)

British masters of fun, **Snuff**, reformed by another batch of simply-mushe-mushe. *Tweet* is full of their trademark thickly-layered, keyboard-and-horn-led pop-punk weirdness. If that sentence didn't tell you a damn thing, I'm sorry. **Snuff** is a very hard band to describe. They sort of sound like a little version of **Leatherface** of which I think **Snuff** comprises a member or two. At any rate, *Tweet* is exactly the kind of quality you'd expect from this very long-running band, who are showing no signs of slowing.

Trevor Fielding

UNTAMED YOUTH Youth Runs Wildt (Norton)

Just in time for summer, here's another party platter from those sophisticated international party-boys, **Da Untamed Youth**, and, while this is a great dancing frenzy of a record, it falls a little short of last year's **Estus Records** extravaganza. An invitation to **Planet Mace**. Let me tell you what I mean. Side one bursts out somewhat hesitantly with "Haunted Castle Party," a cover of Pacific Northwest party maestros, **The Kingstons**. A good song, but the choreographed "party" noise that accompanies it could do without. Things pick up quickly with "I Couldn't Care Less," but then still with the next cut, "Chaos." Not to worry though, "Chaos Has Got a Hot Rod Dart" will pick up your spirits with a woeeful yet witty tale of vehicular embarrassment on the part of bassist Mace, who gets his turn to shine on "They can't call it beer," an **A-Notes**-inspired stomper with a great dual sax/guitar ripper solo break. "I've Found Money" and "Lightnin' Louie" close out the side with the vocal (on the former) and guitar (on the latter) talents of Derek Dickson.

Side two starts out right with the **Elvis** ode, "Girl Happy," a wise choice where the Untamed Youth do no wrong. Then comes "Full Blown 426 Hemi," a subject that again the Youth know all too well and execute with style. "I've Found Money" breaks "Highlights" once more the signature crooning of Derek, the master of melody. Pretty good so far, right? Well, here's where it falls apart a little. The instrumental, "Red Handed," doesn't get my attention, perhaps because of its midtempo and lack of hooks. Then Mace takes the mic again for "Where Did Kono Go?" and, while his vocal impersonation of Kurt from **Girl Trouble** scores the album's music, does not. Finally, "Iron Cross," their musical

stab at the biker code of honor, disappoints — even with the talents of biker rock original **David Allard** present for inspiration. With only one more song left, they make up for that tepid trio of tunes with a slightly revised rendition of the Floyd Dakli number "Dance Franny Dancin'" and substitute some extra-ordinary, instead, whose fancy footwork ends the LP.

So, this is enjoyable, but not essential, and if you've never heard of these guys before, I encourage you to start — now!

Bryce Dunn

VARIOUS ARTISTS Cheap Shots Volume III (Burning Heart)

The really good thing about the **Cheap Shots** comps is that the sheer variety of the albums are usually what I'd consider the best songs. As a result, the **Cheap Shots** comps are very good and I don't need to buy the albums. **Wool Hood Volume III** features the absolute best punk rock Sweden, Australia, and America have to offer in **Milancino**, **Raised Fist**, **No Fun At All**, **Bodyjar**, **Puffball**, **Samiam**, and **Satanic Surfers**. Let us forget the ska element of **Burning Heart**, there are also **Liberator**, **Chickenpox**, the **Skatolones**, and **Denmark's Duckspout**, who seem to have learned English watching *Family Feud*. All in all, this is a very fine 20-song compilation, much like the two we've raved about it.

Trevor Fielding

VARIOUS ARTISTS Oldies But Goodies (Landspeed)

I really would like to say good things about this comp. CD of punk bands playing '50s songs, but I really can't. I didn't like a single song on it. Maybe it's just that I don't like '50s songs, although I always thought "Runaround Sue" would be a good song to play punk. Shows what I know.

Trevor Fielding

VARIOUS ARTISTS Selector Dub Narcotic

Cold ride, cold ride, cold ride! How do I love **Calvin Johnson**? There are 23 of them on this, the newest **K Records** compilation. How can one label possibly have so many good artists? **Make Up**, **Beck**, **JSPX**, **ICU**. Artists you've never heard of but should love include **Miranda July**, **Jon Smith**, **Tommy** (beatnik), **John** (beatnik), **James**, and **Star Athena**. My faves are **Nikki McClure's** crazy "Procure," about the mating process of the dragonfly, and the **Barlebees** "Willis Du Mir Gehen" a short-and-sweet song in that underappreciated language of love, German. If you're looking for a comprehensive guide to what's up in the North-west indie scene, this is the album for you. If not, it's still your best bet for summer fun.

Julie Colero

Real Live Action



LIVE MUSIC REVIEWS

JUNE OF 44 DIANOAGH THE BOOM FORECASTS FAREWELL Tuesday, April 14 Crosstown Traffic

I know that this show happened ages ago, but it was definitely good enough to warrant a quick review. **June of 44** and **Dianoagh** were amazing. There's nothing quite like the sounds coming out of Chicago these days, as I'm sure any indie kid knows. I missed local band **Forecasts Farewell**, unfortunately, but did make it on time to see jazzy sorts **The Boom**, accompanied by some crazy drunk guy on the harmonica. **Dianoagh** did their thing, double-bass style, and definitely impressed the past-capacity crowd. When **June of 44** took the stage, they took over. Wow. Swaying and awestruckness abounded amongst the lookers-on, as the amazing emo-math-rock-whatever categories-they-define/dely wonders played. This show rocked my world. You missed out.

Julie Colero

GET UP KIDS BRAID TRIAL BY A THREAD RESERVE 34 SELF ESTEEM PROJECT Saturday, May 9 Seylynn Hall

I would hope that you didn't miss the *Flex Your Head* anniversary show at Seylynn. If you did, be sad; this show was great. The highlights of my evening were **Braid** and the **Get Up Kids**, two bands who do hardcore a little less hard. It was great to see lots of kids out [yes, Vancouver, we need more all-ages shows], and everybody seemed to be enjoying themselves.

Julie Colero

DJ SOUND WAR: V Friday, May 16 Saturday, May 16 PNE Forum

I'm no hip-hop expert. I really don't know anything about it. The fifth annual DJ Sound War was advertised so clearly, so I had no idea why it would be in the Forum. If another 500 people had

attended the show, the sound may not have been so awful. On Friday, the djs started the contest with what would turn out to be an endless night of scratching. Next, it was the mcs' turn to show themselves off. Most were laid back, but a few had some anger complexes with the dj and the sound guy. The stage was set for the finals on Saturday.

Breakdancing is always a crowd favourite, and the dancers came through with some crazy moves. My mouth was open the whole time. I wish I could say the same about the groups that performed. **CIA** eventually got the prize, but I don't know how much better they were than everyone else.

If you weren't right in front of the speakers, it was hard to hear anything but a blended mess. The winning mc was a woman named **Dee Dee** something and I'm sorry to say that I couldn't catch the top dj's name. He was quick and accurate, but how can your body keep up to that? Maybe it's my hip hop ignorance, but I would've chosen **Kiloece** to win

because he had the skills and was musical at the same time. Who am I to argue with the judges from Sony Music?

All in all, I think most of the crowd, half of which were cell phone-talking minors, were entertained. I still don't know much about urban music, though — hopefully next year it will be in a smaller venue, so I can actually hear it.

Christa Min

NASHVILLE PUSSY GAUNT MURDER CITY DEVILS Saturday, May 16 Crocodile Cafe, Seattle

After hearing so, so much about **Nashville Pussy**, I didn't quite know what to expect. Every magazine I've opened in the past three months has had something on them and has gone on and on about how great they are. I missed their show here. Can't quite remember why. But I did. So I was quite pleased that I was able to see them in Seattle.

Anyway, this show rocked. The venue was cool, the sound was good, and it seemed like everybody in the building actually wanted to be there.

The Murder City Devils were great. I can't really describe them, but it was cool. Fucked up distorted lyrics sung by some weird kid. I wasn't quite sure what to make of the keyboards, but it sounded pretty cool. It was kinda Dischordy. There were some comedy crew there filming something for Japowese TV during their set. Some idiot kept yelling, "Fuck MTV" and tried to explain to anybody who'd listen how MTV was killing the Seattle music scene. It was pretty funny.

GAUNT were so good. I would go to a show that they headlined, no problem. They beat the hell out of all the Fat Wreck bands at their own game. Tight, cool shit.

Nashville Pussy is incredibly overrated. There, that's said. They're like the Dennis Rodman of music. Honestly, if you want shock value, go see **Marilyn Manson**. I almost shit my pants laughing when the singer took off his bill cap and displayed his bald-ass head to the crowd. The two girls in the band looked like they were melting when all their makeup started running. Musically, however, they're pretty good. A little too metal, but whatever. That stupid show-biz crap just doesn't belong.

Dave Tolnai

CHIXDIGGIT GROOVIE GHOULES Tuesday, May 19 Starfish Room

This show somehow failed to capture my fancy, despite the fact that it was an officially action-packed event. **The Groovie Ghoulies** played a spirited, rather too-long set of punky rock 'n' roll tunes and seemed to be having a great time doing it. I decided to experiment with earplugs at this

show (Does anyone else get an odd sort of ringing in their ears at random moments of the day?), so I couldn't hear any of the songs' lyrics. I don't believe that I missed too much. When **Chixdiggit** came on stage, lowered their mics to rock-star-pose level, and started rocking out, I was curious to see what they'd do. When I eyed their 40-song set list, I decided that I'd rather be home in my bed. What I did see was rock-rock at its finest — fun and snuff, but how many two-minute songs can anyone really take in one night?

Julie Colero

TRIBE 8 JODY BLEYLE CHAPTER 127 Thursday, May 21 Starfish Room

Rebel girl, you are the queen of my world... **Jody Byleyle** blew me away. No theatrics were needed to prove that this girl is one in a million. All by herself she played the guitar, took the show from fellow queer-core **Tribe 8** and local loudies-with-a-message **Chap Chapter 127**. Judy played a short set, singing and playing the guitar. I can't wait for the **Team Dream** performance at Under The Volcano later this summer... **Chap Chapter 127** did a wonderful job of getting the audience's adrenaline pumping, perfect to lead in to **Tribe 8**'s manic performance.

Tribe 8 were fun, but a little difficult to take seriously, but with all the silliness and sex, I'm sure you've all already heard about all the nakedness and such, so I'll spare the fine details. I just wish some of those big reporters could've bothered to get out early enough to see **Jody**; damn, that woman is amazing.

Julie Colero

RUBE Friday, May 22 Isadora's

Beautiful, heartwarming experiences are hard to come by at live performances and I was lucky enough to be at two in the same week.

Mr. Mark Berube is a very young man, a "local boy," with an old, old soul. He performed nine self-penned songs that night, by himself and his guitar, with a truthful voice and with a passion that left him legless at the end. He sang with so much emotion and love that I was also airborne by the end. His songs are deeply personal but I identified with almost all of them. We were right there on stage with him sharing our thoughts, feelings and emotions. This is what makes a live performance so special. His guitar playing perfectly complements his singing and he even played a lovely number on the piano. He's a gem. I would love to tell you what and how he played in more detail, but I wouldn't be able to give the justice it deserves. I can tell you how I felt — once again — lovely, just lovely.

Rebel Jazz

TRICHUR V. RAMACHANDRAN Trichur (Carnatic vocal), Mullaivasal G. Chandramouli (violin), Umayalpuram J. Moli (mrdangam) Sunday, May 24 King Edward Campus, VCC It is difficult to express completely, deservedly, everything that happened that night. We had in front of us, sitting on the floor, three shining individual performers and one blazing ensemble. They had the entire audience enraptured for over three hours, giving us their permeating version of Carnatic (South Indian) classical music.

Trichur is a totally expressive wonder who was chiefly responsible for our captivity (I wasn't able to leave for my 10:30 bus). I loved his voice. His voice is low. Its range is phenomenal and he went from the highest pitch to the lowest, with all the points in between at a furious pace. We found ourselves doing one of four things: clapping our hands, Cheshire smiling, closing our eyes and listening intently to Trichur's oscillating voice. Something else!

Umayalpuram plays the mrdangam — a two-headed hand drum — very intuitively, with a driving and complex rhythm. He only demonstrated his solo skills once and it soared and dived and swerved in and out. Sublime.

Mullaivasal almost remarkably matched Trichur's voice note for note, with the same intensity and speed. When he performed with Trichur, with a chilling abandon, beautifully skipping from one emotion to another.

Together they played as one. Their minds and hearts were one. They fed each other, they fed off each other, and they loved feeding us and feeding us. There was so much going on that I was three times as interested as I was being constantly bent and manipulated around them to accommodate their swerving playing. It was an incredible performance form start to finish that left us all glowing inside and fizzing outside.

Rebel Jazz

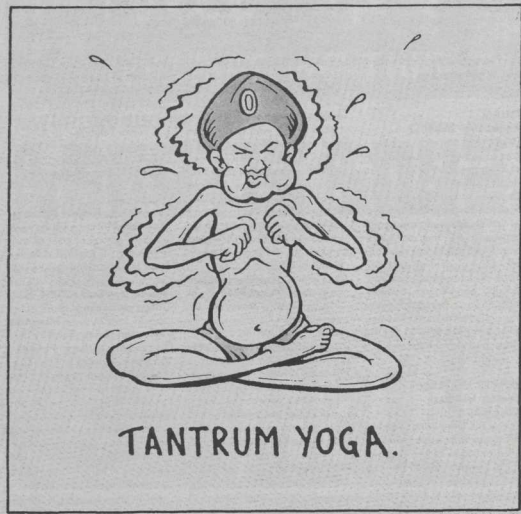
HAYDEN Wednesday, June 3 Railway Club

Hayden is a character. Those of you who have seen him play live will know what I am talking about. Those of you who are still waiting for a chance to be blown away by this Canadian wonder are missing something spectacular and memorable. **Hayden** is the only person who can play a solo show that is a room full of strangers as though he were playing for a group of his friends in someone's house. Absolutely mesmerizing.

This particular show was "by invite only," so the general public was not given the chance to laugh at Hayden's singularly unique stories between songs. The show was a solo acoustic show, which was a contrast to give from Hayden's band-backed current tour across Canada. **Hayden** played a variety of songs culled mostly from his first

Boiled Amputating

by Ted Dave



TANTRUM YOGA.

TED DAVE'S 98

album and EP and only a few tracks from the recently released *The Closer I Get*. As always, Hayden was not only an excellent performer but also a humorous MC, talking to the crowd between songs and sharing snippets of his travels. Crowd favourites included the single "Bad as They Seem," "Hardly" and "Stern." The crowd wanted to hear "In September" and "Trees Lounge" for an encore, but Hayden swayed from those selections, claiming he could only play them with the rest of the band. Instead, he opted for an intense version of "We Don't Mind."

Hayden and his band will be back on July 12 for those of you who are still waiting ... and for those of you who want to hear "In September" and "Trees Lounge."

Patrick Gross

**VERSUS
ELEVATOR THROUGH
TREMOL FALLS
Friday, June 5
Starfish Room**

I often feel so old and jaded at shows these days. Or just apathetic. Or maybe just sleepy. I hate it when all I want to do is go home and slumber instead of watching a band that, just hours before, I was eagerly anticipating.

This evening, however, broke that rhythm. It started off kinda slow, but by the time *Versus* had finished their encore, I

was ecstatic. I think I caught most of local trio *Tremolo Falls* (who share their rhythm section with other locals, the wonderful *Citroen*). They were least enjoyable when playing their instrumental tunes (damn that *Tortoise*, anyway ...), but for the most part, their songs were interesting and catchy.

Elevator to Hell. Elevator Through. Next. Elevator. Soon enough, they'll be known as simply, E. Gotta say, though, that all this name-change business is more exciting than their music. I've seen them before and must say that, due to my own fault of comparing them to *Eric's Trip* (must remember: they're missing the very integral members of Julie Doiron and Chris Thompson — both of whom have solo projects now, by the way), I wasn't too impressed. But this time, they impressed me even less. Really rock. Or grunge. Not fun. And too, too much hair.

Versus made the entire evening, even weak, worthwhile. Sure, I was sleepy, but I didn't care one bit. I was glued to the floor — standing, too. I was even a little dubious at first because of their new album, *Two Cents Plus Tax*, which really didn't do it for me as much as I'd expected (after repeated listenings, it

does more for me now). But *Versus* are a supreme live band. They have captured the art of live performance. No attitude, no pretension. I'm not sure what it is. They take their pop songs and turn them into rock songs, in the best possible way.

And they played all their good songs! Or maybe all their songs are good ... but, anyhow, even old, beautiful songs like "Forest Fire" showed up on

their set list. I was happy. Good *Versus*, so good.
Mya Lower

**TORTOISE
ISO TOPE 217
Sunday, June 7
Palladium**

This show, the social event of the season, disappointed me. I was hyped for an epiphany, but ended up slouched against a wall, trying to feign interest. *Is-*

tope 217, a jazzier version of *Tortoise*, put me off right from the start with their hip and happening musical savvy. Yes, they are experimental. No, I do not want to listen to some woman in a polka-dot blouse breathe funny into a mic and bang on muffled tins. Oh boy. Maybe I'm just out of my league ...

Tortoise had their moments for me, but were just too melodic for a tired soul. It was beautiful

watching the moments when there were multiple vibraphone players and Jeff Parker was spectacular in both *Isotope 217* and *Tortoise*. Despite these highlights, the show still came off as a rather pretentious event. I'm sure this evening probably changed the lives of many small masses, but I don't feel any different. Too bad for me, I guess.
Julie Colero

**WORLD CUP SOCCER
ROYAL TRUX
Monday, June 15
Dingwall's, London**

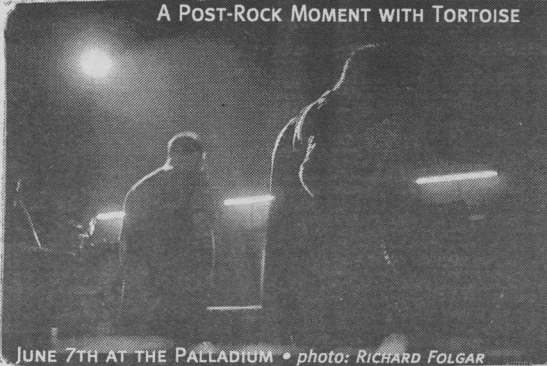
The soccer match didn't exactly unravel — the United States was defeated at the sport they don't seem to talk about. Strange opening act — no matter.

Royal Trux as a live ensemble features the core of Jennifer Herrema and Neil Haggerty, supported by hobo/bassplayer David Pato, Chestnut Station attendant Rian Murphy singing back-up, and some drummer who did his best to play the part of rock drummer, complete with solos.

The songs from the recent *Accelerator* album leapt off the stage into a crowd decked in appropriate raunch attire. Lessons unavoidable are learnt. Haggerty does not think structure, but he plays with great knowledge of his guitar. It makes for a worthwhile live experience.

Randal Mindell

**BACKS LIT, OF COURSE:
A POST-ROCK MOMENT WITH TORTOISE**



JUNE 7TH AT THE PALLADIUM • photo: RICHARD FOLGAR

HAYDEN

THE CLOSER I GET

IN CONCERT JULY 12TH • ARTS CLUB THEATRE

**11.99
CD**

Sam the Record Man®

SPECIALLY PRICED AT 568 SEYMOUR ST. LOCATION UNTIL JULY 9, 1998.



On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae in all styles and fashions.

BLOOD ON THE SADDLE alt. 3:00-5:00PM Real cowshit caught in yer boots county.

WIRELESS alt. 3:00-5:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

identities

HELLO INDIA 8:00-9:00PM

GEETANJALI 9:00-10:00PM

Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhangras, and also Qawwalis, folk songs, etc.

THE SHOW 10:00PM-12:00AM

Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Mr. Checko, Flip Out & J. Swing on the 1 & 2's.

IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop yer gear and stay up late. Naked radio for naked people. Get best. Love. Eclectic music.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM

Your favourite brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambience.

THE STUPID RADIO SHOW 11:00AM-1:00PM Playing a spectrum of music from garage band to big band, acoustic to electric.

NEEDLEPOINT 1:00-3:00PM

Mismatched flop rock, a quick ride downtown. Don't miss the Snow White Fleet. I love the Snow White Fleet.

THE MEAT-EATING VEGAN 3:00-4:00PM Endeavour to feature dead air, verbal fatulence (only when I speak), a work of music by a twentieth-century

composer — can you say minimalist! — and whatever else appeals to me. Frag and dyke positive. Mail in your requests, because I am not a human answering machine.

EVL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BBC WORLD NEWS SERVICE 5:00-5:30PM

BIRDWATCHERS 5:30-6:00PM Join the Sports department for their eye on the T-birds.

HANS KLAUS' MISERY HOUR alt. 6:00-7:00PM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

RADIO BLUE WARSAW alt. 6:00-7:00PM Join Library queens Helen G. and Kim on their info quests set to only the best music.

HIP HOP HAVOC 7:00-9:00PM

THE JAZZ SHOW 9:00PM-12:00AM

Vancouver's longest running prime time jazz program. Hosted by the ever-savvy Gavin Walker. Features at 11.

July 6: A day in the life of Art Blakey and the Jazz Messengers, May 1961.

July 13: Street of Dreams: Guitar great Grant Green with organist Larry

Young

July 20: Bass master Richard Davis, Muses for R.D.

July 27: The International of Gil Evans.

DRUM 'N' SPACE 12:00-4:00AM

Vancouver's only drum 'n' bass show. Futuristic urban breakbeat at 160bpm.

TUESDAYS

J-POP WONDERLAND 6:30-8:30 AM

Japanese early morning importal.

AROUND THE MIDDLE EAST IN AN HOUR 8:30-9:30AM Middle eastern music for your morning drive.

THIRD TIMES THE CHARM 9:30-11:30AM Torrid trash-rock, sleazy surf and pulsating punk provide the perfect scissor kick to your head every Tuesday morn. There's no second chance when KungFu is used for evil with drunken list by a Killyaull!

FIVE HOUR LUNCH 11:30AM-1:00PM Have a rock 'n' roll McDonald's for lunch today!

POLYFILLER 1:00-2:30PM

TWO WORDS: AVANT GARDE FOLK.

LADY DEATHSTRIKES BENTO 3:00-5:00PM Power to the people! Feminist news, hip-hop tracks, lesbianic rock and sushi galore!

DIGESTIVE TRACKS 4:00-7:00PM

Underground hip hop music. Live on-air mixing by DJ Flipout. Old school to next school tracks. Chew on that shit.

THE UNHEARD MUSIC 7:00-9:00PM Meat the unheard where the unheard and the unheard of the heard are heard, courtesy of theatre and demo director Dale Sawyer. Heard up! New music, independent bands.

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot it'll give you a tan! [RADIO SABROSA!]

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, christian better living! It's the occasional amateur radio play, whatever.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, funk, pop,

SUN

MON

TUE

WED

THU

FRI

SAT

BBC

BBC

j p o p

suburban

fillin

caught in the red

BBC

are you serious?
music

Breakfast with the Browns

around the middle east
third time's the charm

teenage dreamdate

the last desk

Steve G.

THE SATURDAY EDGE

ROCKERS SHOW

the STUPID RADIO SHOW

Five Hour Lunch

DIGITAL ALARM CHRONOMETER

CANADIAN LUNCH

These are the breaks

POWER CHORD

WIRELESS/BLOOD ON THE SADDLE

The Meat-Eating Vegan

Colonel Bander's hideout

love sucks

Steve and Mike

Little Twin Stars

Lucky Scratch

Filler

BBC Worldnews

radio active

Rachel's Song

BBC World news

NOOZE

hearsay

QUEER FM

birdwatchers

digestive tracks

ESOTERIK/SOLID STATE

Out For Kicks

Far East Side Sounds/African Rhythms

RADIO FREE AMERICA

Hello India

hip hop havoc

THE UNHEARD MUSIC

and sometimes why/mary tyler moore show

on air with greased hair

SYNAPTIC SANDWICH

GeetaNali

THE JAZZ SHOW

RITMO LATINO

Folk Oasis

LIVE FROM THUNDERBIRD RADIO HELL

HOME BASS

live at the hi-hat

THE SHOW (hiphop)

Venus Flytrap/witchdoctor highball

str8 outta jallundar

Slippery Slot/Groove Jumping

LIAP SINK

rebel jazz

IN THE GRIP OF INCOHERENCY

DRUM 'N' SPACE

AURAL TENTACLES

OPEN SEASON

Plutonian Nights

Filet of Soul/Earwax

dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS

SUBURBAN JUNGLE 6:30-9:00AM

Some cheese for your morning bagel

DIGITAL ALARM CHRONOMETER

10:00AM-12:00PM electronic.

LOVESUCKS 12:00-2:00PM Music of

work. (Cut up mixed genres — electric

electric included but not mandatory).

MOTORDADDY 3:00-5:00PM "eat,

sleep, ride, listen to Motordaddy,

and..."

NOOZE 5:00PM-5:30PM

On vacation.

RACHEL'S SONG 5:30-6:00PM Info

on health and the environment. From

recycling and conservation projects to

diet, health, and consumption and

sustainability in the urban context.

July 8: Michael Burgess, UBC's chair of

biomedical ethics.

July 15: John Tavey from the Downtown

Cassette Youth Activities Society.

ESOTERIK alt. 6:00-7:00PM Ambient/

electronic/industrial/ethnic/

experimental music for those of us who

know about the illithids.

SOLID STATE alt. 6:00-7:00PM

Featuring the latest in techno, trance,

acid and progressive house.

Spotlights on local artists, ticket

priced by IM-Puls.

AND SOMETIMES WHY alt. 7:30-

9:00PM versus, godspeed you

black emperor!, nutter butters —

these are a few of our fave-oh-

what's the la la!

MARY TYLER MOORE SHOW alt.

7:30-9:00PM Girl music of all

shapes and sizes.

FOLK OASIS 9:00-10:00PM The

show that's not afraid to call itself

folk. Featuring the best in local and

international acoustic-root music.

Singer-songwriters, Cajun, Celtic and

beyond!

STRAIGHT OUTTA JALLUNDHAR

10:00PM-12:00AM (at D's) Jindwa

and Bindwa immerse you in radioc-

astive Bhangra! "Chakkh de phutay."

Listen to all our favourite Punjabi

songs — remixes and originals. Brazaachi

OPEN SEASON 12:00 - 4:00AM

Mixed bag of surprises coming your

way.

THURSDAYS

THE ARMO CONNECTION 6:30-

8:30AM Bringing you the best in west

coast rap.

THE LAST DESK 8:30-10:00AM (listen

carefully as Johnny B brings you

CITR's classical music show.

Featuring Canadian composers,

amateur hour & more. Radio can

locate for the masses.

FILMBUSTER alt. 10:00-11:30AM (from

according to the backwoods swingin')

lounge sounds... this show is a genre

free zone.

MUSIC FOR ROBOTS alt. 10:00-

11:30AM Viva La Robotic Revolution.

Estrogen-charged robots on German

Noiz.

CANADIAN LUNCH 11:30AM-

1:00PM From Tofino to Vander, Baffin

Islands to Pigeon Point, the best Canadian

soundtrack for your midday meal!

STEVE & MIKE 1:00-2:00PM Crashing

the boys' club in the pit. Hard and

heavy and slow. Listen to it, baby.

(hardcore)

JUSTIN'S TIME 2:00-3:00PM Serving

up your weekly dose of Shirley Horn and

other jazzified collections.

FLEX YOUR HEAD 3:00-3:00PM

Hardcore and punk rock since 1989.

www.geocities.com/SunriseStrip/

club/6479/

BBC WORLD NEWS SERVICE 5:00-

5:30PM

ENTERTAINMENT NEWS alt. 5:30-

6:00PM Movie reviews and criticism.

OUT FOR KICKS 6:00-7:00PM No

Birkenstocks, nothing politically correct.

We don't get paid so you're damn right

we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-

9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO

HELL 9:00-11:00PM Local muzak

from 9. Live bands from 10-11.

SUPPER SLOTT 11:00PM-1:00AM

Form animals, plush toys and Napalm

Death. These are a few of my favourite

things. It's all about shockin' the shit and

rock 'n' baby.

FRIDAYS

CAUGHT IN THE RED 6:30-8:00AM

garage rock and other things.

VENUS FLYTRAP'S LOVE DEN 8:30-

10:00AM Join Greg in the love den

for a cocktail. We'll hear retro shit,

groovy jazz, and thicker shit too.

See you here... and bring some ice.

SKA-IT'S SCENE-N-DROVE 10:00AM-

12:00PM Scooby and Julie, playing

the music that gets them dancing and

singing in the DJ booth... (no, really!)

THESE ARE THE BREAKS 12:00-

2:00PM A flipped up, freaked out,

full-on sample-heavy trip. Focuses on

anything with breakbeats, be it old

or new. Your doctor of the mix will be

Dr. Splice, with special guests who

drop by to spin or chat.

LITTLE TWIN STARS 2:00-3:00PM

Underground, experimental, indie and

women. Jazzu's space rock at its finest.

HARDWIRED THE HUMAN SERVI-

ETTE PRESENTS... 3:30-4:00PM

NOIZ 4:00-5:00PM selfitled.

NOOZE 5:00-5:30PM On vacation.

FAR EAST SIDE SOUNDS alt. 6:00-

9:00PM Sounds of the transpacific

underground, from west coast to east Detroit.

Sound system operates: Don Clow.

AFRICAN RHYTHMS alt. 6:00-

9:00PM David "love" Jones brings

you the best new and old jazz, soul,

Latin, samba, bossa & African music

from around the world.

HOMEBASE 9:00PM-12:00AM The

original live mixed dance program in

Vancouver. Hosted by DJ Noah, the

main focus of the show is techno, but

also includes some trance, acid, tribal,

etc. — plus DJ's, interviews, and

retrospectives, giveaways, and more

are part of the flavour of homebase.

LIMP SINK 12:00-6:30AM The show

that does not hate you. Lullabies for

the christ-child with Mister G42 and

the late Postman Pat. (Industrial-

experimental-psychodelic-noise-

gothic — complete with a German-

English dictionary and a shiny space

suit. Alternates weeks with Tobias'

Paradigm Shift. Run, phone-in and

kiss your mother with the guests).

SATURDAYS

THE SATURDAY EDGE 8:00AM-

12:00PM Music you won't hear

anywhere else, studio guests, new

releases, British comedy sketches,

folk music calendar, ticket

giveaways, plus **World Cup**

Report at 11:30 AM. 8-9AM:

African/World roots. 9AM-12PM:

Celtic music and performances.

LICORICE ALLSORTS 12:00-

1:00PM All kinds of music spoken

word, interviews. Phone in for comments

or requests. Tune in and expose yourself

to new music and ideas.

POWERCHORD 1:00-3:00PM

Vancouver's only true metal show;

local demo tapes, imports and other

rarities. Gerald Rattlehead and Metal

Rock do the damage.

LUCKY SCRATCH 3:00-5:00PM

Blues and blues roots with your hosts

Anna and AJ.

RADIO FREE AMERICA 6:00-

8:00PM Join host Dave Emory and

colleague Nip Tuck for some extraordi-

nary political research guaranteed to

make you think. Originally broadcast

on KFCJ (San Alito, CA).

LIVE! AT THE HI-HAT!! alt.

10:00PM-1:00AM (live) — shows

and bands — admission \$6.00 —

Performers are subject to change.*

Maximum Soul.

REBEL JAZZ alt. 10:00PM-1:00AM

High, Low, in the middle. All around.

Sense. Nonsense. Happy. Sad.

Content. Truth. Lies. Shiva. Showa.

None of the above. All of the above.

And a sea of synthesis.

EARWAX alt. 1:00AM-DAWN "Little

bit of drum, bit of bass and a whole

lot of noise." Late-night radio

soundclash destined to list you hard.

Zine features, phot experimental

chunes, and the occasional turntable

symphony. "Money, we'll rock you

on 'till the break of dawn." — G. Smitley

CiTR
101.9 FM

WHO
HOW

Arts Rachelle Rose
Board Chair Harry Hertscheg
Business Katrina McGee
Current Affairs Sarah Efron
Demos/Cassettes Katrina McGee
Engineer Richard Anderson
Entertainment Clinton Ma
Mobile Sound Andrew Orchard
Music Julie Colero
President Tobias Van Veen
Production Shane Vander Meer
Programming Namiko Kunimoto
Promotions Aja Huxley
Record Librarian Alison Cal
Secretary Christa Min
Sports Slavko Bucifal
Station Manager Linda Scholten
Vice President Jerome Yang
Volunteer Coordinator Anna Fritz



The September issue plays host to the eighth annual directory - full of contact numbers and addresses of the folks who are making noise these days and the businesses who support them.

Your ad will reach thousands of musicians and other music biz types in the only FREE local music directory in town.

DIRECTORY ADVERTISING RATES *gst extra

Full Page	(10 1/4" w x 12" h)	\$348
Half Page H	(10 1/4" w x 5 7/8" h)	\$223
Mag Size V	(3 1/4" w x 5 7/8" h)	\$96
Mag Size H	(5" w x 2 7/8" h)	\$84
Pauper H	(3 1/4" w x 2" w)	\$40
Pauper V	(1" w x 4" h)	*call

Call Kevin at 822-3017 (ext.3) and book your space NOW!

LOCAL MUSIC DIRECTORY!

Our annual directory, chock full of contact numbers and addresses of bands and the businesses that support them, will be in the September issue. The deadline for entries is July 15, 1998.

YOU ARE A (check one):

☐ BAND/MUSICIAN ☐ PROMOTER
☐ RECORD LABEL/DISTRIBUTOR ☐ LIVE MUSIC VENUE
☐ MANAGER/AGENT ☐ STUDIO ☐ ZINE ☐ OTHER
(elaborate below)

NAME:

DESCRIPTION (15 words or less):

CONTACT(S):

ADDRESS:

PHONE:

FAX:

EMAIL:

URL:

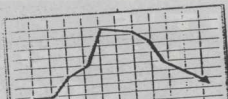
FILL THIS OUT AND MAIL/FAX IT TO US
BEFORE July 15, 1998

233-6138 SUB Blvd., Vancouver, BC V6T 1Z1 fax:(604)822-9364

DISCORDER

CiTR
101.9 FM

CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

July 98 Long Vinyl

1	evaporators/goblins	i gotta rash	nordwair/mint
2	various artists	selector dub narcotic	k
3	fugazi	end hits	dischord
4	calexico	the black light	quarterstick
5	various artists	pretty in pop	encaring
6	gaze	milsumeru	k
7	versus	two cents plus tax	caroline
8	plastikman	consumed	novamute
9	miranda july	the binet-simon test	kill rock stars
10	closed caption radio	slang x generator	brickyard
11	chixdiggit!	born on the first of july	honest don's
12	perfume tree	feeler	world domination
13	dirty three	ocean songs	touch & go
14	amon tobín	permutation	ninajute
15	joan of arc	how memory works	jade tree
16	make up	in mass mind	dischord
17	massive attack	mezzanine	virgin
18	weakerthans	fallow	g? welcoming committee
19	various artists	funkfusion	ninja tune
20	bangs	tiger beat	kill rock stars
21	noneonsno	dance of the headless ...	alt. tentacles
22	bomboras	head shrinkin' fun	zombie a go-go
23	sloan	navy blues	murder
24	dannas	american teenage ...	lookout!
25	elevator through	the such	murder
26	saboteurs	espionage garage	american pop
27	compound red	always a pleasure	desoto
28	the beans	portage	zulu
29	forecasts farewell	s/i	independent
30	godspeed you ...	if#at#	kranky
31	secret stars	genealogies	shrimper
32	rocket from the crypt	rific	interscope
33	tullycraft	city of subarus	cher doll
34	little red car wreck	motor like a mother	yoyo
35	various artists	girl crazy!	remedial

July 98 Short Vinyl

1	the untamed youth	norton
2	the kiss offs	battle blonde
3	forbidden dimension	i kiss yer shadow
4	various artists	teen scene volume three
5	icu	despite the smell of colors...
6	junior varsity	pep rally rock!
7	the murder city devils	dancing shoes
8	the mulchmen	all the news that's fit to surf
9	burning airlines	carniva/scissoring
10	the cannanes	it's a fine line
11	gaze	seedless
12	the seculars	social skills
13	bonfire madigan	split
14	tight bros	take you higher
15	my laboute/mad planet	split
16	ladies who lunch	everybody's happy ...
17	bunnygrunt/rizzo	split
18	the go-devils	end
19	local rabbits	pops & company
20	frigga a go-go	frigg-a-licious!

live at the hi-hat! top ten

1	various artists	american primitive, vol. 1: raw pre-war gospel
2	charles mingus	beneath the underdog
3	king sound quartet	"space is the place"
4	sun ra and his science arkestra	"ankh" & "moondance"
5	arab strap	philophobia
6	magwai	"summer (klute's weird summer remix)"
7	ICU	"fortune cookie"
8	barry adamsen	can't get loose 12"
9	john spencer blues explosion	"blues explosion attack"
10	area oblivion and "nappy jack"	side 2 of head shop

HOW THE CHARTS WORK ...

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our djs during the previous month (ie, "July" charts reflect airplay in June). Weekly charts can be received via email. Send mail to "majordomo@unixg.ubc.ca" with the command: "subscribe citr-charts"•

July 98 Indie Home Jobs

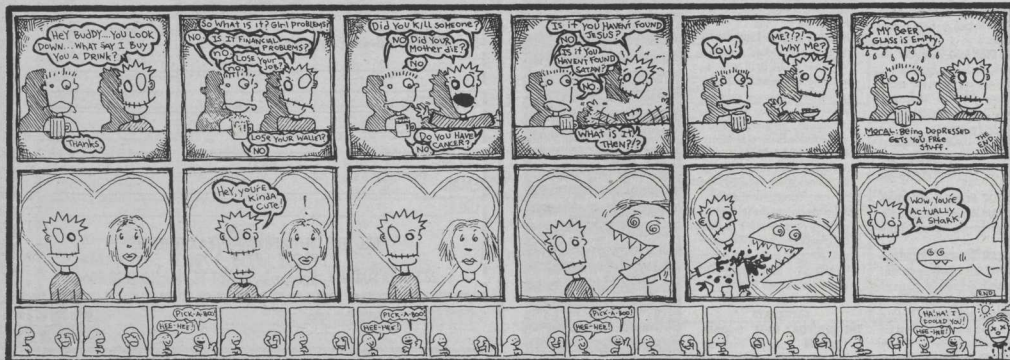
1	captain cook and the nootka sound	i'm glad for you
2	celestial magenta	in return
3	full sketch	sketcherize
4	the hounds of buskerville	blowin' off some steam
5	jp5	fuzzyhead pills
6	the go-devils	trigger me
7	run chico run	pusha girl
8	something ska	mr. roustabout
9	dreamy angel	laundromat queen
10	the dirtmints	amaze me
11	london paris	unmatched sock
12	the tremolo falls	twister
13	three pirates	the pirate song
14	closed caption radio	people of the lie
15	submission hold	ed anger
16	ticketate parade	audience with the pope
17	verona	war towers
18	royal grand prix	darned cover band
19	the colorfilms	747 (how i see heaven)
20	emulsifier	up the down side

what we listened to ...

SECRET STARS (GENEALOGIES) • DIANOGAH (AS SEEN FROM ABOVE) • BRAND NEW UNIT (DIDDEYSQUAT) • VERSUS (TWO CENTS PLUS TAX) • SWERVEDRIVER (99TH DREAM) • GODSPEED YOU BLACK EMPEROR! (F#A#∞) • VARIOUS ARTISTS (LISTEN UP!) • PULP (THIS IS HARDWARE) • ART BELL • ROSE MELBERG (PORTOLA) • QUASI (FEATURING "BIRDS") • SPINANES (STRAND) • TRICKY WOO (THE ENEMY IS REAL) •

Need Tasty Comix

by Jason da Silva



Datebook



WHAT'S HAPPENING IN JULY

JUNE FRI 26 Destroyer, Gaze, Jessie Clearwater and the Jets@Vancouver Press Club; Jungle, Bionic, Tricky Woo@Starfish

SAT 27 CITR PRESENTS: Duotang, Weakerthans, Plumtree@Starfish; Hard Rubber Orchestra@Performance Works; Coal@South Hill Candy Shop

SUN 28 Curve@Palladium

MON 29 Jesus Lizard, Firewater@Starfish; Grrrls with Guitars: Calliope, Anne Leader, Monica Lee@Railway Club; Man or Astronaut@Doublewide, Bellingham

TUE 30 All, Hagfish, Zeke@Starfish; Diane Barbarash@Portside Room, North Van.

WED JULY 1 Daygo Abortions, Lomox, JP5@Starfish; "Writers in the Round:" Yvonne McKimming & Mark Fortin, Taylor James, Kim Kuzmu with Katie MacColl@ANZA Club; Vancouver DMC Eliminations@Sonar

THU 2 Cool, Auburn, Pokey Smallchange@Starfish
FRI 3 JFK & The Conspirators, Gangster Politics, Undercovers@Starfish; Dredger, Carbon 6, Midge, Heat 16@Elgin Hall (14250 Crescent Rd, White Rock)

SAT 4 Pure, Bossanova@Starfish

SUN 5 Junk Mail, Marquise@Ridge

MON 6 Junk Mail, Marquise@Ridge

TUE 7 Junk Mail, Marquise@Ridge

WED 8 Warped Tour: Bad Religion, Rancid, NOFX, Reverend Horton Heat, Cherry Poppin' Daddies, Save Ferris, The Specials, Deftones, MxPx plus Pietersen, Bouncing Souls, CIV, Strung Out, Less Than Jake, Hi-

SUBMISSIONS TO DATEBOOK ARE FREE!

TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE AUGUST ISSUE IS JULY 15TH!

Standard, Real McKenzies, Tilt, more...@PNE; Time Waits, Spacious Couch@Starfish

THU 9 Gandharvas, Far@Starfish

FRI 10 Jar, God Awakens Petrified, Phrapp@Starfish; Dub Narcotic@Doublewide, Bellingham; Brand New Unit, 22 Jacks, Swingin' Utters@Bridgeview Hall, Surrey; Victor Borge@Orpheum

SAT 11 Ani DiFranco@Plaza of Nations; Edgefest@UBC Thunderbird Stadium; Brian Evans@Gateway Theatre; The Makers@Doublewide, Bellingham

SUN 12 Hayden@Arts Club Theatre

MON 13 John Lee Hooker@Rage; Vonda Shepard@Vogue

TUE 14 Year of the Horse, Wings of Desire@Ridge

WED 15 Dionysus, King Friday, Green Eyed Jealousy@Starfish; The Dirty Dozen Band@Yale

THU 16 Patty Griffin@Starfish

FRI 17 Strapping Young Lad@Starfish; Vancouver Folk Music Festival@Jericho Beach Park; Yes@GM Place

SAT 18 Clutch, Phunk Junkiez@Starfish; Josh Wink@Sanar; Vancouver Folk Music Festival@Jericho Beach Park

SUN 19 Gravity Kills@Starfish; Hush@Club Millenium (5th floor, 595 Hornby St.); Vancouver Folk Music Festival@Jericho Beach Park

MON 20 Morbid Angel, Vader, Incantation@Starfish

TUE 21 Sean Lennon, Rufus Wainwright@Sonar

WED 22 Bomboras@Starfish

THU 23 Nancy Weisler@Starfish

FRI 24 Jazberry Ram@Starfish

SAT 25 Illuminares lantern festival@Trout Lake (15th and Victoria, 9pm); Justin Hines & The Dominos@Starfish

SUN 26 The Fixx@Richard's on Richards

WED 29 Grrrls with Guitars: Calliope, Anne Leader, Monica Lee@Railway;

THU 30 Four Letter Word, Youth Brigade, Pinhead Circus@Starfish; Katie MacColl@South Hill Candy Shop

FRI 31 Rosie Flores@Doublewide, Bellingham

SAT AUG 1 Beastie Boys, A Tribe Called Quest, Money Mark@PNE Coliseum

SPECIAL EVENTS

GROOVE 98: WEST COAST DJ EXPO AND MUSIC FESTIVAL

give it up for this first annual celebration of the dj, the music and the culture, June 26-July 5, 1998 @ various venues. for more info, call 682.1524.

DANCING ON THE EDGE the Vancouver playhouse and the firehall arts centre host the tenth season of this contemporary dance festival, which runs July 2-11, 1998. enjoy headlines ("poles," "3-on-1") full length works, free site performances, and mixed programmes during this 10 day dance event.

21ST ANNUAL VANCOUVER FOLK MUSIC FESTIVAL July 17, 18 & 19, 1998 @ Jericho beach park, once again, celebrate a weekend of diversity, with music from Cuba, the Maritimes, Aboriginal voices, music of the Rom, and much, much more. for more info, check out their website at www.thefestival.bc.ca or email info@thefestival.bc.ca or call 602.9798.

VANCOUVER CONVENTION 98 here's your chance to check out the Sugar Refinery (1115 Granville) during the day, at this one-day zine fair on Saturday, August 1 from noon-6pm. Register by July 21 by calling 608.0191 or email rridge@sfu.ca

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)

Anderson's Restaurant (Jazz on the Creek)

Anza Club 3 W. 8th (Mount Pleasant)

Arts Hotline

Bassix 217 W. Hastings (at Cambie)

Backstage Lounge 1585 Johnston (Granville Island)

Black Sheep Books 2742 W. 4th (at MacDonald)

The Brickyard 315 Carroll St.

Café Deux Soleils 2096 Commercial (the Drive)

Café Vieux Montréal 317 E. Broadway (Mount Pleasant)

Caprice Theatre 965 Granville (Granville Mall)

Celebrities 1022 Davie (at Burrard)

Cellar Jazz Cafe 3611 W. Broadway (downstairs)

Chameleon Urban Lounge 801 W. Georgia (Downtown)

Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)

Club Mardi Gras 398 Richards St.

CN Inax Theatre 999 Canada Place

Columbia Hotel 303 Columbia (at Cordova)

Commodore Lanes 838 Granville (Granville Mall)

Cordova Cafe 307 Cordova (Gastown)

Crowtown Traffic 316 W. Hastings (downtown)

Denman Place Cinema 1030 Denman (West End)

Dr. Sun Yat-Sen Garden Main Hall 578 Carroll St.

DVR 515 Davie (downtown)

Firehall Arts Centre 80 E. Cordova (at Main)

Fred No Bomb Vancouver

Frederic Wood Theatre (UBC)

Garage Pub 2889 E. Hastings (downtown)

Gastown Theatre 36 Powell (Gastown)

The Gate 1176 Granville (downtown)

Greg's Place 4584 Yale Rd. (Chilliwack)

The Grind Gallery 4124 Main (Mt. Pleasant)

488 6219

684 3777

876 7128

684 2787

689 7734

687 1354

732 5087

685 3978

254 1195

783 1331

689 6099

683 3180

738 1959

669 0856

687 5007

682 4629

682 3572

681 1531

683 5637

689 7573

683 2021

662 3207

682 4388

689 0926

782 6719

822 2678

822 9364

684 MASH

688 8701

795 3334

322 6057

Hollywood Theatre 3123 W. Broadway (Kitsilano)

Hot Jazz Society 2120 Main (Mt. Pleasant)

It's A Secret 1221 Granville St. (downtown)

Jericho Arts Centre 1600 Discovery (Pt. Grey)

Julius Cafe & Billiards 1216 (near Deman St)

La Quena 1111 Commercial (the Drive)

The Lotus Club 455 Abbott (Gastown)

Lucky's 3972 Main

Lux-A-Fair 1275 Seymour (downtown)

Mars 1320 Richards (downtown)

Maximum Blues Pub 1176 Granville (downtown)

Medialuna 926 W. Broadway

Minor Pavillion 7191 Granville (Richmond)

Moon Base Gallery 231 Carroll St. (Gastown)

Mora & Powell (Gastown)

Noam Restaurant 2724 W. 4th Ave. (Kitsilano)

Old American Pub 928 Main (downtown)

Orpheum Theatre 512 Main & Seymour (downtown)

Pacific Cinematheque 1131 Howe (downtown)

Palladium (formerly Groscland) 1250 Richards (downtown)

Paradise 27 Church (West West)

Paradise Cinema 919 Granville (Granville Mall)

Park Theatre 3440 Cambie (South Vancouver)

Piccadilly Pub 630 W. Pender (at Seymour)

Pix Gallery 317 W. Hastings (downtown)

Plaza Theatre 881 Granville (Granville Mall)

Purple Union 15 Water St. (gastown)

Queen Elizabeth Theatre Hamilton & Georgia

Raffels Lounge 1221 Granville (downtown)

The Rage 750 Pacific Blvd. South (Plaza of Nations)

Railway Club 579 Dunsmuir (at Seymour)

Richard's On Richards 1036 Richards (downtown)

738 3211

873 4131

688 7755

224 8007

251 6626

685 7777

675 9858

685 3288

230 MARS

688 8701

608.0913

689 0649

738 7151

682 3291

665 3050

688 3456

688 2648

525 0371

681 1732

876 2747

682 3221

681 6740

685 7050

902 9442

665 3050

473 1593

685 5585

681 1625

687 6794

Ridge Cinema 3131 Arbutus (at 16th Ave.)

Russian Hall 600 Campbell (Chinatown)

Scratch Records 109 W. Cordova (Gastown)

Seynlynn Hall 605 Mountain Hwy (North Van)

Shadblot Centre for the Arts 6450 Deer Lake Ave. (Bby)

Sonar 66 Water (Gastown)

Southall Chinatown Cafe 4198 Main (at 26th)

Squish'd Knish 4470 Main (at 29th)

The Space 316 Hastings (downtown)

Starfish Room 1055 Homer (downtown)

Starlight Cinema 935 Denman (West End)

Station Street Arts Centre 930 Station (Jill Main)

St. Regis Hotel 602 Dunsmuir (downtown)

Stone Temple Cabaret 1082 Granville St. (downtown)

Sugar Refinery 1115 Granville (downtown)

Theatre E 254 E. Hastings (Chinatown)

Thunderbird Ent. Centre 120 W. 16th St. (N. Van)

Vancouver E. Cultural Centre 1895 Venables (at Victoria)

Vancouver Little Theatre 3102 Main (Mt. Pleasant)

Vancouver Press Club 2215 Granville (S. Granville)

Varsity Theatre 4375 W. 10th (Point Grey)

Vest/Whout 1020 Granville (downtown)

Video In Studios 1965 Main (Mt. Pleasant)

Virgin Mega Store 788 Burrard (at Robson)

Vogue Theatre 918 Granville (Granville Mall)

Waterfront Theatre 1405 Anderson (Granville Is.)

Western Front 303 E. 8th Ave

Wing Gallery 209 E. 6th Ave. (at Main)

W.I.S.E. Hall 1882 Adanac (the Drive)

Women In Print 3566 W. 4th. (Kitsilano)

Yule Blues Pub 1300 Granville (downtown)

Zulu Records 1869 W. 4th (Kitsilano)

738 6311

874 6200

687 6355

291 6864

683 6695

876 7463

879 9017

682 4171

689 0096

688 3312

488 1333

683 2004

681 8915

988 2473

254 9578

876 4165

738 7015

222 2235

872 2999

872 8337

669 2289

331 7909

685 6217

876 9243

478 4687

254 5858

732 4128

681 9253

738 3232

ZULU'S JULY TAP SHEET

HANDICAPPING TODAY'S LATEST BATCH OF GREAT NEW RELEASES!



1869 W 4th Ave,
Vancouver, BC
V6J 1M4
tel 738.3232

STORE HOURS
Mon to Wed 10:30-7:00
Thurs and Fri 10:30-9:00
Sat 9:30-6:30
Sun 12:00-6:00

BILLY BRAGG & WILCO Mermaid Avenue CD

When Woody Guthrie died in 1967 he left behind not only a recorded legacy of celebrated folk songs but a yardstick which all other singer songwriters might measure themselves by. 30 years later another celebrated singer songwriter, **BILLY BRAGG**, was given access to over 1000 complete Guthrie lyrics and was asked by Woody's daughter Nora to give these lyrics some music to sing themselves by. **BRAGG** brought in yet another celebrated singer songwriter, **Jeff Tweedy** and his band **WILCO** and the result is a beautiful bridge between the post-war '40s and the pre-millennium late '90s. Timeless songs for the times of life. **VERDICT: KEY IN TO THIS TRIED WINNER.**

\$16.98 CD

WILL OLDHAM

Black/Rich Music CD/LP

Where is the way to the dwelling of the light? Can you lift up your voice to the clouds that the flocks of Heaven may cover you? The answer to these and other questions lie in the fiery organ, the slow guitar strum, and the whirlwind black/white sermons of the prolific **Palace** preacher, **WILL OLDHAM**. Save yourself brothers and sisters. Save yourself. **VERDICT: SEASONED JOCKEY — MAKES GOOD SENSE.**

\$10.98 CD 9.98 LP

ROBERT POLLARD

Waved Out CD/LP

Summer has finally arrived and now so has it's soundtrack. In true **ROBERT POLLARD** style, the **Guided By Voices** chief engineer and medicine man has combined '60s psychedelia - "Winged Out," with '70s spacey classic rock - "Wacked Out," and '80s Brit pop a go go - "Way Out," for a '90s sound that's... well... "Waved Out!" **VERDICT: ECCENTRIC OUTSIDER/DARKHORSE!**

\$16.98 CD \$10.98 LP

DAVE ALVIN

Blackjack David CD

"The dusty street below, the unforgetting heat, tumbleweeds and sage, minute whirlpools of sand, whispers, and then memories about your head — high noon at **Blackjack David's** saloon." Join the original **Blaster**, **DAVE ALVIN** for his new album of 11 beautiful postcards from the heart of the country. **VERDICT: GOOD INSIDE SPEED, A FACTOR!**

\$16.98 CD

SPINANES

Arches And Aisles CD

With a few good ones already under her belt, **Rebecca Gates** has come up with another pack-up of swell, thoughtful pop. Working with a larger crew, **Gates'** songs are worked out completely, but without ever becoming over-extended or overblown. This is a mature and solid album, sure to satisfy many long-term fans, and convince even more new ones to pay dutiful attention. Good luck. **VERDICT: PLENTY OF POP POTENTIAL.**

\$16.98 CD



RANCID

Life Won't Wait CD/LP

Combining old school '77 punk, two-tone ska, and a new brand of energy — these **Last Of The Mohicans** know the true depth of America's pop/punk inroads. A new album destined to rock loudly — the wait is up — all that you thought would keep has now turned **RANCID! VERDICT: TAB THESE WORKHORSES FOR NOW!**

\$16.98 CD \$16.98 2LP Available June 30th

NOMEANSNO

Dance Of The Headless Bourgeoisie CD/LP

Chalk it up! This is their 15th!! full-length release — packed with raw rittage and unmistakable trademark **NOMEANSNO** energy — smarts, skill and super songs, you can't miss! Look for local shows to be announced! **VERDICT: THESE EXPERIENCED TROTTERS — ONE SMART BET!**

\$14.98 CD \$12.98 LP Available June 30th

Various Artists

OH CANADAH 2 CD/LP

Hey, Punk! Stand up, take your hat off and pay tribute to... yourself, eh, Yup, this second collection of classic Canadian punk rock — as covered by a bevy of contemporary, fluent and respectful upstarts — will lift your sense of civic interest and good natured, national pride. Oh yes, from sweet and brilliant ocean to ocean, this is one hell-of-a beautiful country. Fly the flag — then stage dive! **VERDICT: ODDS ON FAVES, YES!**

\$14.98 CD \$11.98 LP Available June 30th

GOODSPEED YOU BLACK EMPEROR

F#A#D CD

Recently signed to **Kranky** and based out of Montreal, this enigmatic, extended — 10-piece — band, produce very beautiful and evocative noise. Textured, thematic soundscapes are interspersed here with spoken word moments and flat out rockers. There's a lot to get into: this will appeal to fans of Chicago's "scene" or space-rock enthusiasts as much as "chamber" indie-rock supporters (ie. **Rachels**) — or to anyone adventurous, really. This is a striking first notice from an as yet still shadowy new outfit. And we don't know what the name means either. **VERDICT: DEFINITELY DESERVES A PIECE OF THE PRIZE.**

\$16.98 CD

JOEL R.L. PHELPS

The Downer Trio: 3 CD

Leaving **Silkworm** was the best thing that could have happened to young **MR. PHELPS**. For as though **Silkworm** are competent in their own right, their more rock-centered imperative stylized **PHELPS'** passionate, country-folk, infected character. Now on this second full-length, here with the tasteful and skilled Downer trio, **PHELPS** really stretches out, exploring his song's subtleties with drama, control and power. This is a very good record by a performer who is only even going to get better. **VERDICT: LOOKS LIKE A TIMELY EARFUL.**

\$16.98 CD



LOCAL SHOUT-OUTS!

Various Artists LISTEN UP!! CD

A must buy. This well-executed CD showcases the wealth of talent possible from a supportive learning environment. Students from grades 3-12 of Vancouver's Fraser Academy perform many fine original rock/pop compositions, full of genuine verve. With great production too, you can't go wrong with this one!

\$12.98 CD

COAL

One Track Mind CD

Local faves stake the embers for this luminous release, with lots of finely crafted gems to keep any evening simmering.

\$14.98 CD



OTHER JULY FACTORS

ARAB STRAP The Weekend
Never Starts Around Here CD
(re-issue)

BOARDS OF CANADA Music Has
The Right... CD

WILL OLDHAM Little Joys CD/LP

THE SADIES Precious Moments CD

ATVIN German Water CD/LP

HIS NAME IS ALIVE Ft. Lake CD

BARRY ADAMSON As Above So Below CD/LP

BEASTIE BOYS Intergalactic CD/EP/2"

CAUSTIC WINDOW (Aphex Twin)
self-titled CD

DONKEY ENGINE Broke Channel CD

VANDALS Hitler Bad, John Good CD/LP

TRANSGLOBAL UNDERGROUND Rejoice Rejoice CD

CLOSED CAPTION RADIO Slang X Generator CD

JOHN LUMME Fishing With John Soundtrack CD

THE JESUS AND MARY CHAIN Munki CD

NEW VINYL SALE Yup, lots of great titles have just been marked down by **25%!** Come early for good one-of-a-kind pickings!

CANADA DAY COUPON

ONE DAY ONLY! WITH THIS COUPON RECEIVE

25% OFF

**USED CDs, VINYL, AND CASSETTES
AND RECEIVE A GRAB BAG OF CANADIANA!
CANADA DAY STORE HOURS 12-6**

PRICES IN EFFECT UNTIL JULY 31, 1998